

Pipes

AND TOBACCOS

Cover Story
Clarence
"Gatemouth"
Brown

Spring 2002

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Your Meerschaum

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EXTRAVAGANZA!

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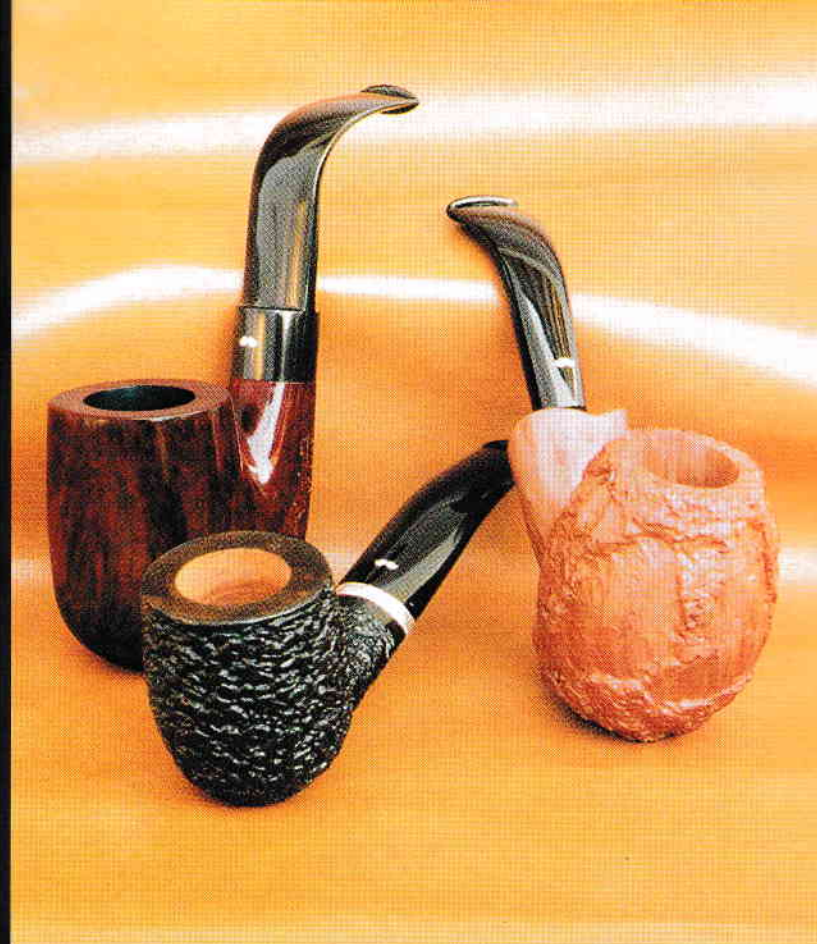


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New York Davidoff of Geneva New York City Habana Premium Cigar Albany De La Concha of NY The Tobacco Store of Greenwich Village							
North Carolina McCraine's Tinderbox Charlotte Pipes by George Raleigh Davis & Son Wilmington							
Ohio Briar Patch Canton							
Oklahoma Ted's Pipe Shop Tulsa							
Rhode Island Humidor Smoke Shop Cranston							
South Carolina The Smoking Lamp Charleston Sir Tom Spartanburg							
Texas Pipe World Austin Up In Smoke Tobacco Gallery Dallas Old Grapevine Grapevine Humidor San Antonio Tobaccolane Fort Worth Addison Cigar Addison Briar Shop Houston							
Tennessee Elliston Place Nashville Smoky's Knoxville Tobacco Corner Memphis							
Virginia John B. Hayes Fairfax Emersons Tobacco Norfolk Old Virginia all Virginia stores							
Washington DC Georgetown Tobacco Washington Tinder Box Tukwila							



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It All Comes Back

Clarence "Gatemouth" Brown has been playing all types of music for years, gaining high regard for his imaginative blues riffs. Whether he's on-stage or off, it's rare that you'll see Brown without a pipe clamped firmly in his teeth.

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Pipe Smoking—Meerschaum-Style

To help you better enjoy smoking a meerschaum pipe, *P&T* asked a number of meerschaum pipe experts for their advice.

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An Italian Excursion

The Parascenzo family has been in the pipe business since 1951, when they opened their Novelli tobacco shop in Rome. Marco Parascenzo, the proprietor, is also the distributor of Castello pipes in North America.

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Meerschaum Pipe-Coloring Contest

Do you have what it takes to compete in our newest contest to see who can best color a meerschaum pipe?

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Tampering with the Facts

Pipe tampers have been important smoking accessories for nearly five centuries. Join Ben Rapaport as he traces the history of these useful devices and offers useful advice to potential tamper collectors.

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Recasting the Past

Rick Hisel could be described as a jack-of-all-trades. He has worked in nearly every field, but recently turned his attention to making antique pipe tamper reproductions.



42 Will Power

German pipemaker Rüdiger L. Will has been involved in some aspect of the tobacco industry for more than 40 years. Will's Reiner Pipes have become some of the world's most sought-after smoking instruments.

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Pipe tamper artist Paul Tatum offers a humorous glance at tampers you're guaranteed not to lose.

Regular Features

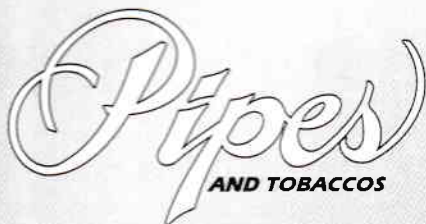
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Cover

Versatile musician Clarence "Gatemouth" Brown enjoys smoking his trademark pipes whether he is on- or off-stage. (Photo by Syndey Byrd, courtesy of Blue Thumb Records).





A quarterly magazine celebrating pipes
of all kinds and fine tobaccos.

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Another scalawag

Phone calls at 2 a.m. are always unnerving, especially when you lift the receiver to hear the voice of your boss. "Uh-oh," he said. "If you're home, who's trying to break into the Pipe Museum?"

That woke me instantly. "What? The Museum? My pipes!" I cried. "What's happened to my pipes!" My wife opened one eye, looked at me and rolled over.

"My pipes," said Dayton. "Yes, the alarm went off and the police called me."

"Are my pipes OK?"

"My pipes. I don't know. They've arrested some despicable scoundrel—I assumed it was you—and they're at the office. Get down there right away."

I threw on the first thing at hand, my wife's pink flowered bathrobe, grabbed a pipe and tobacco pouch and dashed to my car barefoot. This was no time for formalities. My pipes—that is, *Dayton's* pipes, the *Museum's* pipes—were in danger! I drove madly, sobbing and worrying about what horrors may have been endured by my—that is, the *Museum's*, pipes. Each time I thought of a specific pipe being defiled by someone else's tobacco, a spasm went up my spine and I jerked the steering wheel. I started through my mental inventory of the Museum's pieces. "The Ardor!" I cried, jerking the wheel and plowing through a Yield sign. "The Barbi!" Down went a parking meter, clanking under the bumper as I squealed back onto the street. "The Brebbia!" I sideswiped a Porsche. "The Castello 4K fiammata!" A newspaper vending machine went flying.

At the office, I found several policemen in the Museum interrogating the intruder, who was a disreputable-looking scalawag with a pipe clenched in his teeth.

"OK, dirtbag," a sergeant was saying to him. "Talk!"

The dirtbag struck a militaristic, name-rank-and-serial-number pose. "Stephen A. Ross, Apéritif in a Rinaldo."

"How many in your gang?"

"Stephen A. Ross, Apéritif in a Rinaldo."

Now the police officers were squinting suspiciously in my direction. "This just may have been an inside job," said the sergeant. I didn't like the way he was look-

ing at me. "Hey," he said, "my wife has that same bathrobe...." Now I *really* didn't like the way he was looking at me.

One of the other officers jumped. "Whoa!" he yelled. "Something just bit me!"

"Oh yeah, black widow spiders," I said. "They're automatically released when the alarm goes off." I pulled a vial from my tobacco pouch. "Here, I always carry some antidote."

Another officer jumped and fished something out of his shirt—a coral snake. He held it out and looked at me accusingly. "Sorry," I said, "I can't help you. All I have left is tobacco. Want a last smoke?"

"It's OK," said Stephen A. Ross. "I have some antivenom here in my shirt pocket. Help yourself."

"Listen," said the sergeant, "nothing is missing. What do you want us to do with this guy?"

"Let the punishment fit the crime," I said. "Kill him. Slowly, please."

"We can't kill him."

"Can you shoot him in the kneecap?" Impatient glare.

What on earth do you do with a guy who goes to this much trouble for pipes? He'd find his way back here no matter what. I thought about it and realized there was only one solution: Give him a job.

So now Steve is assistant editor at *P&T*. Dayton didn't like the idea at first. He was worried about *two* employees coveting the museum pipes. But it turned out very well for him, because Steve and I watch each other carefully to make sure the other doesn't get away with any pipes we might want for ourselves. Besides, we found that Steve is a good writer and a trained historian. He's already been to England for us and done interviews for future stories on Cadogan and on Upshall. So watch for his work—you'll enjoy it.

But don't leave him alone with your pipes.

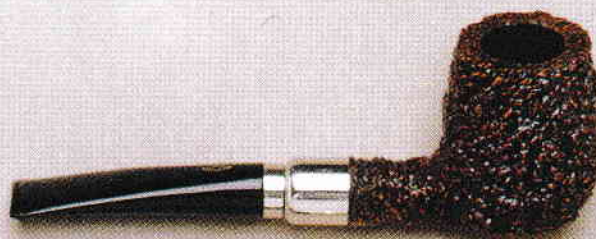
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P&T Readers Respond

Thanks *P&T*

Just like to say what a wonderful magazine you have. I have collected all of the back issues and like to reread them many times. Unless you live in big cities such as Toronto, Montreal or Vancouver, you don't have access to any of the "name" pipes and only the more commercial tobaccos are available. For example, my pipe store stocks only one brand of Mac Baren tobacco. Taxes push the price of tobacco close to \$10 for a 50-gram pouch. Most stores stock Brigham pipes and I have about five in my collection. How about an article on Brigham pipes? They're well-made, affordable and available in most tobacco stores.

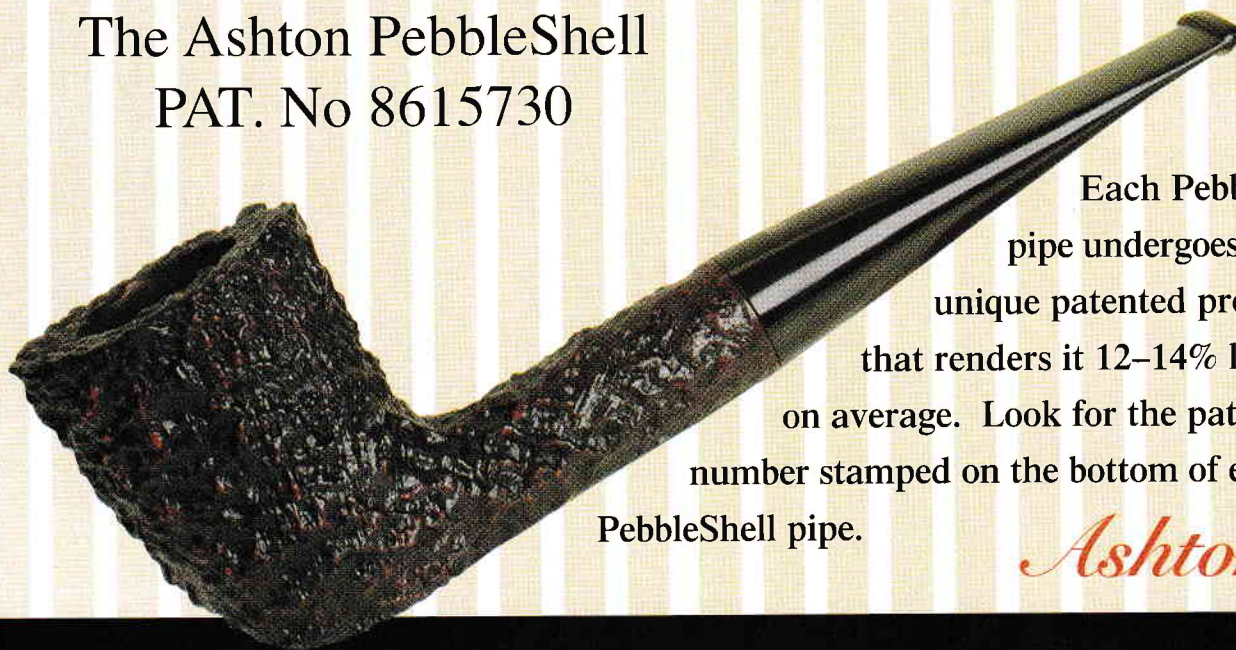
Doug Kaiura
Hamilton, Ontario

First, let me say I truly admire and love

P&T! I've learned so much over the past year and I look forward to more. I think I enjoy reading "Pipe Lines" and the "Ask Chuck" sections the most for one simple reason—you give a voice to the common pipe smoker. When reading, I find I have so much in common with other people who share the same pastime. I ask a lot of the same questions and I have many of the same opinions. It's kind of like going to my local tobacco store and chewing the fat with good friends, old and new. Even though our pipe club (the Northeast Georgia Pipe Club) has just gotten on its feet, I relish the time I get to spend with my fellow pipe enthusiasts. At our meetings I make it a point to speak to everyone and learn a little about him and I have learned so much about people and pipes during these meetings. Anyway, here's my suggestion—I would love to see an every-

day pipe smoker column. Nothing fancy, just a brief forum to learn about other pipe smokers and what they enjoy doing. My local newspaper has a "Local Spotlight" column in which one or two residents are featured. They get 10 to 15 short lines to describe who they are and what they like to do. It's a lot of fun. You guys do a fantastic job of interviewing famous contemporary pipe folks, and your research on historical and literary figures is very enlightening. The best part of these articles (in my opinion) is the ability to connect with the subject on some kind of personal level, to find something we have in common beyond the obvious briar or meerschaum. Let's face it, we are all just people looking for acceptance (on some level) and understanding from our fellow man. Your editorials are an example of how you share your past experiences and cur-

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rent opinions with the rest of us. I love that stuff! There have to be others out in the world who have unique pipe-smoking experiences or other details of their lives they might like to share. If that's the case, I'm sure there are even more folks who would enjoy reading them and connecting with one more pipe enthusiast. I know I would. I realize that your space is limited and you probably have tons of suggestions coming in all the time. Even if you don't consider the "Spotlight" idea, I know you will continue to include personal details and anecdotes in your articles. Thanks for your time and thanks for a fantastic publication!

John Iodice
Oakwood, Georgia

Let me begin by saying I absolutely love the magazine. I have been a subscriber for four years now. I just received the Winter 2002 issue and I am pleased as ever. I know a lot of people want to see the magazine go to a monthly format, but I could not agree less with that. I subscribe to many magazines of various top-

ics. It takes me a great deal of time to read all of them. Sometimes I have not even finished reading a monthly magazine before the next issue arrives. I can take my time and savor your magazine because it comes out quarterly. Just after I have finished *P&T*, I am looking for the next issue and it's there to satisfy all of my yearnings. Keep a quality magazine and don't be pressured to rush out a product every four weeks. I saw that you printed all of those wonderful pictures of the pipes from the pipecarving contest. I am so glad you did. As an amateur pipemaker and enthusiast, I am always in wonder and awe of the magnificent ideas and creations of other pipemakers—especially the freehands with outlandish shapes. Keep up the good work and I will be a faithful subscriber for life.

Mike
Cyberspace

P&T: Thanks for the kind words. We were just as amazed as you at the variety and beauty exhibited by our pipecarving contestants. It's incredible to think how human

ingenuity can shape such a simple instrument as a pipe.

My wife gave me a subscription to *P&T* for Christmas and I have ordered and received all the back copies available. I cannot tell you how much I enjoy *P&T*. I love the history of the different pipe companies, carvers and tobacco shops you describe. I also learn a lot about different pipe tobaccos from you as I continue my search for that perfect blend. I also very much enjoy *P&T*'s sense of humor and I often imagine you sitting at your desks enjoying moments of smoke-filled meditation before you furiously type away on another great issue.

I discovered your magazine on the shelf of a local bookstore a few years ago, but had not taken up my pipes again until this past summer. I have smoked off and on since college and medical school (some 30 years ago), and have some old Peterson pipes and GBDs among some of my earliest pipes. My wife also gave me an estate Julius Vesz pipe for Christmas. Pure joy!

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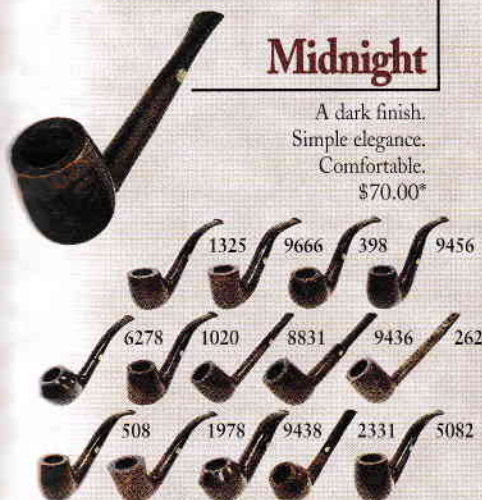
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Thanks again for your great magazine. Keep up the good work. I like that it comes only four times a year. It allows for good writing and reading and gives me just the right amount of anticipation before the next magazine reaches my mailbox.

Jim O'Connell
Chattanooga, Tennessee

P&T: Glad to have you back in the fold after so many years away from pipe smoking. It sounds to us like your wife is a beautiful, kind, caring, sympathetic and wise individual who knows the value of giving great Christmas gifts! Does she give lessons to other wives?

Lord of the Rings

What a great day to see the *Lord of the Rings* finally treated with the respect that it so richly deserves. Remember that terrible cartoon version we sat through many years ago? I am proud to say that the *Lord of the Rings* trilogy are the best books I have ever read! I read them back

in 1977 (probably smoking a Ben Wade full of Iwan Reis 3 Star Blue) and reread them last month (smoking a wonderful "Gandalf" meerschaum full of my secret recipe custom-blended meerschaum-coloring tobacco, as well as an ODB 838 Bruyere with Crown Achievement). It was just as awesome the second time around. What a pleasant surprise to find out that Barry Levin of the old Levin Pipes Intl. got the names of some of his private blends from Tolkien, such as Deep Hollow, Frogmorton and Grey Downes. Where do you think they got those long pipe cleaners to clean the one-piece bent churchwardens they use in the movie?

Warren Paige Simms
Chesapeake Pipe Club
Baltimore, Maryland

P&T: We also revisited Tolkien's Lord of the Rings trilogy before doing our story in P&T's last issue. It's simply an amazing story written to satisfy the intellect and imag-

ination of both child and adult. We're sure that, like us, you can't wait to see Frodo, Samwise and the rest of Tolkien's heroes puffing away at their pipes in the next movie.

Imagine my delight. I'm halfway through my first reading of Tolkien's *Fellowship of the Ring* since childhood, and I receive in my mailbox the Winter issue of *P&T*, with a hobbit on the cover no less! I was floored by the attention paid to the prop pipes. It's good to know such care was taken with what many directors would consider a trivial detail, even if actor Sean Astin is not actually a confirmed pipe smoker (yet!). Allow me to congratulate you. *P&T* gets better with each issue. I would be very interested in a piece on Upshall pipes, their history, grading, etc. Last, in Mr. Serad's excellent "Trial by Fire" column, he describes a certain mixture thus: "A nice round and full flavor provides the fundament...." I looked up "fundament" in the dictionary and decided I don't want to try this blend.

David Miceli
New York, New York ►

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Brand Heritage

GBD— In the beginning:

A number of pipe brands owe their introduction and continuation to craftsmen who gave the family name to their product and were followed for several generations by their descendants. GBD, however, was not quite the same. The founders did give their names, but the "family" was a partnership of men of similar skills and equal purpose of mind. They created a brand that was strong enough to generate its own momentum. The creators were no doubt wise to choose initials rather than one of their names.

Who were they? Ganneval, Bondier and Donniger were three master pipe makers who got together in Paris in 1850 to manufacture meerschaum pipes. It was a bold decision, as these were troubled times in France. Charles Louis Napoleon Bonaparte had returned after the 1848 revolution to become president of the Republic. Following a coup d'etat in 1851, he made himself Emperor Napoleon III in 1852. He was incidentally a keen pipe smoker and may have owned one or more early GBDs. In all the histories of pipe brands, GBD's is probably the most varied and most dramatic. In the 21st century, GBD celebrates its 150-year anniversary. And as long as briar pipes are still being smoked, GBD is likely to stay one of the best known. The three initials—in an oval—still proclaim the original intention of Ganneval, Bondier and Donniger.

Comoy's— In the beginning:

Henri Comoy had only a small bag of tools when he arrived in London from Saint-Claude in France in 1879. Not yet 30, he nevertheless came with a great deal of experience behind him. Both his father and grandfather had been making pipes since 1825, being master carvers.

Henri Comoy served in the French army during the 1870-71 Franco-Prussian War and was interned with the remnants of the army of General Bourbaki in Switzerland. To pass the time, he made pipes. He later spent three years in Belgium, also making pipes, before arriving in England.

He was one of the prime movers in the establishment of the briar pipe trade in London and is credited with being the "creator" of the appellation, "London Made." Helped at first by some of his brothers, he was later joined, around 1891, by two of his nephews, Louis and Charles Chapuis, who came from Switzerland. By that time, the Comoy factory was well-established in Newcastle Place, Clarksenwell, London, and soon after, a new factory was built in Rosebury Avenue. Before the 1914-18 war, Henri Comoy was also joined by his sons, Adrien and Paul.

From the start, Henri Comoy was proud to stamp his name on his pipes, to which he soon added his "London Made" qualification.

Comoy's, GBD—Today:

Today, the fifth generation (since 1870) of the Adler family, Michael and Fiona, continue the work of the Cadogan Co. of Southend-on-Sea, Essex, England, which carries on the tradition of these two great brands. The family atmosphere evident during the early days is alive and well. Cadogan and James B. Russell have forged a craft manufacturing and marketing partnership to survive Comoy's and GBD for generations to come.

P&T: This is a case where one word can have two completely different meanings. According to the American Heritage College Dictionary, "fundament" can also mean "a foundation, as of a building." We're sure that William meant this when he used the word to describe Dunhill's Elizabethan Mixture. However, if you smoke some Elizabethan and somehow think the first meaning is more accurate, Dunhill has plenty of other blends that will meet with your approval.

You're onto us

I wonder if you realize how much many of the readers of *P&T* envy you? Granted, some of us have had the pleasure of meeting you at a pipe show—but very few have ever visited the office. I know that many have an image of what it must be like, much like we did with "Hef," although his magazine offered lots of pictures of his world. Personally, I see you coming in to "work" at about 10 a.m. Your caddy has a reserved parking spot near the front door. Out of the billowing smoke, you saunter in through

the front doors of the SpecComm building. Down the halls you waltz past a throng of well-attired folks busy with work. As you proceed toward your office, you make a point of stopping and greeting Dayton, who is constantly in meetings with security specialists whose sole purpose is keeping his staff out of the *P&T* Museum. I imagine a large antique desk with wingback leather chairs in your office. One wall has a built-in bookcase filled with fine books. On the opposite wall, I see a well-stocked bar/pipecase/tobacco humidor/cigar humidor. On your desk is a pipe rack with a large matching crystal ashtray that holds six pipes, including a few S. Bangs, a Jess and a pair of Castellos. Yes, there is also a nicely framed picture of your family. I suppose your days are filled with conversations with pipemakers, tobacco blenders and other shakers and movers in the tobacco world. Lunch is at the club and usually lasts about two hours. Of course, the club allows pipe and cigar consumption. Arranging travel schedules for interviews

with pipemakers in far-off countries fills the balance of the afternoon. At all times, a pipe hangs from your mouth, filled with aged Virginia blends, and smoke rings do battle with the air conditioning system. Yes, this is what we see your day to be like, and we are in deep envy. We do not know if our images are correct or not—and we hope that they are correct—but if not, please do not tell us. It would shatter our dreams!

Michael J. Glukler
Cyberspace

P&T: You must have seen copies of the surveillance tape Dayton uses to monitor our every movement to protect the Pipe Museum. Yes, life here at P&T is everything you describe—and more. You fail, for example, to mention the daily afternoon massages or the catered gourmet lunches. It's a tough job, but somebody has to do it, and we want you to know that your hard-earned subscription dollars are being well-spent on the comforts that we have grown to expect. Many thanks!

P&T

Carving Contest Revisited

We've received a terrific amount of positive mail about the *P&T* 2001 carving contest. You may remember that many photos of the pipes entered were in the last issue. We couldn't run photos of every pipe that was entered, unfortunately—we just ran out of space. The pipes pictured here, made by talented professional carver Tony Rodriguez of California, did not make it into the contest because of problems with shipping. That's disappointing, too, because we are sure that these pipes would have done very well. We thought our readers would enjoy a look at what we all missed out on. Tony Rodriguez pipes are available by contacting the carver at 310.337.7003.



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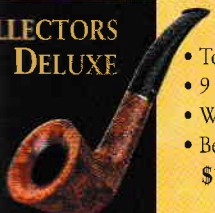


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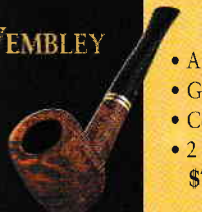


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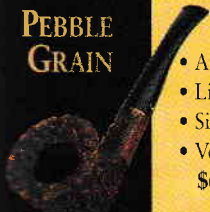


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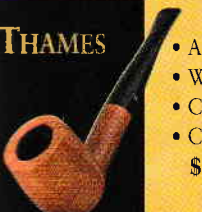


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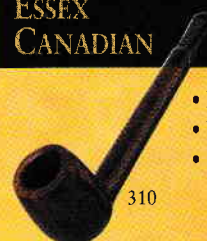
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It All Comes Back

After 60 years, Clarence "Gatemouth" Brown has come into his own

by Martin Edwards

To the uninitiated, it could be the devil himself on stage, dressed all in black, with the shining boots and the towering cowboy hat.

The drummer ticks off the time and the band erupts with a torrent of horns. The dark wiry figure commands front and center stage, seemingly oblivious to the men working the tight, powerful salvo around him. The hat's big brim is dipped low, and from under it a flame bites the darkness, flaring once, twice. Smoke boils from the pipe clamped in Clarence "Gatemouth" Brown's jaw. It moves in purple whorls through the stage lights, over the heads of the audience.

Brown sort of half-turns to the rear of the stage, seeming to appraise his band with glittering eyes. Then he turns on a heel to the microphone, raises his violin to his shoulder and lets loose.

While most musicians of his vintage have either stopped recording original music or have simply died off, Clarence "Gatemouth" Brown is a musician who has become even more proficient and prolific in his advanced age. The 74-year-old's frequent recordings contain not only blues but also Cajun, swing, country and jazz. He has been ushered into the Blues Foundation Hall of Fame, and over the years, the man has received a Grammy

and eight W.C. Handy awards for his recordings and performances.

In the earliest years of his career, Brown did some things to the blues genre that changed it forever. Historians have long noted that Brown's importance to the development of Texas blues was surpassed only by that of Lightnin' Hopkins, Blind Lemon Jefferson and T-Bone Walker.

And while Clarence "Gatemouth" Brown is not a household name, it was Brown who pioneered a guitar style that influenced Eric Clapton, Stevie Ray Vaughn and Greg Allman.

Now, after nearly 60 years of playing music, Brown is known primarily for his superb musicianship, his smooth guitar and fiery violin work, and for his pipe smoking.

On stage, a briar is either clamped in his mouth or sits in a special tray fixed to his microphone stand. In fact, Brown, or "Gate," as he is known by his fans, is a bit of a pipe-smoking ambassador, selling both pipes and his own blend of tobacco at shows.

While working out final arrangements for this interview a couple of months ago, a unique concern was put before me. On the phone with Brown's

manager, I was warned to not, for any reason, call Brown a bluesman.

"Gate thinks that's a negative term," Michelle Bateman, of Real Records, said. "He tends to get kind of upset if you call him that. But don't worry, he's a real sweetheart if you get to know him."

Brown lives in Slidell, out on the eastern edge of the New Orleans area, that crucible of just about all great music. His publicist had not been able to arrange an interview for a while because Brown had endured angioplasty in the past few months. He was doing fine, I was told, but to interview him I would have to fly to New Orleans and drive across Lake Pontchartrain into the bayous of St. Tammany Parish.

Brown was born in 1924 and raised in Vinton, Louisiana on the border of Texas. His father was an accomplished musician who played fiddle, accordion, guitar, banjo and mandolin at parties and fish fries. Brown says that he played polkas, French bayou traditionals and the favorites of the region. Other than that, his father was a mystery. Brown sings in one of his songs that he does not know where his father was from or from whom he learned to play.

Under the tutelage of his father, by age 10 or 11 Brown could play violin. Not



long after, he became proficient on the guitar, mandolin and drums.

After a stint in the Army during World War II, Brown spent some seminal years with T-Bone Walker. In Texas, Walker was a hugely popular blues crooner and guitarist. As a child, Walker had led Blind Lemon Jefferson through the streets of Houston, learning the rudiments of blues guitar and carrying Blind Lemon's tip can.

In a last-ditch preparation for my interview, I bought a collection of T-Bone Walker in New Orleans. As I braved the narrow old Pontchartrain Highway bridge, Walker wailed sweetly about some woman gone astray and the awful things he was going to do to her when he found her.

Despite his apparent dislike of the label "bluesman," according to the genealogy, Brown was a straight descendant of the blues family. I wondered how I was going to get all the information I could from Brown in the short amount of time I was given, without getting kicked out or shot.

Even without directions, the place would have been hard to miss. Brown lives in a neat, modest cottage on stilts over the bayou. A '67 Lincoln Continental and a '66 Cadillac, both a polished black, were

parked just off the road. As for Brown, he met me at the door in his undershirt. The man looked a bit older than in his publicity photos, but his whipcord arms and bright eyes hinted at a vitality that probably wasn't close to succumbing to old age.

He invited me in and immediately sat me at his kitchen table. Brown spoke elegantly, with just a hint of the patois of Louisiana. He lit his pipe and sat back and studied me while I nervously rambled on about what I was doing there.

He had some things laid out for my arrival. There was his latest album, *Back to Bogalusa*. There was an old photograph of a young man and a Gibson guitar, smiling ear to ear and dressed to the nines.

Photographs were everywhere in the house. Among family photos and old black-and-whites lining one wall was a who's who of the blues. There were photos of Brown with Gregg Allman, Eric Clapton, B.B. King and Professor Longhair. It was obvious the man had been at it for a long time.

Legend has it that Brown got his big break at a Houston club called the Bronze Peacock. He filled in for Walker, who that night was sick or drunk or both. The Bronze Peacock was owned by Don Robey.

Robey was a Houston man with a reputation for roughness who was looking to get into the music business.

"T-Bone had a little small band then, about five pieces, I think," Brown says. "When he got sick and walked off the bandstand, Don Robey pointed at me and said, 'Go up there and sing!'"

"Well, Don Robey didn't know I played guitar. Whenever Robey had seen me, I had been playing drums. I went up there and picked up the guitar, not having played one in public in my life," Gate says.

"The band say, 'What you want to play?' I say, 'I don't know!' Say, 'What key?' I say, 'I don't know!' And I hit a note, just an open string. Come to find out it was E natural. And my first tune was 'Gatemouth Boogie,'" says Brown, leaning back and smiling with some satisfaction at recalling the memory.

"I can't say I wrote it, but I invented it, right on the bandstand," Brown says. "I made \$600 in 15 minutes, in front of an all-black audience. That was a lot of money in 1946, baby."

Brown suddenly pushed his chair away from the table. "Today, you are going to get the Gate Treatment," he says. "We're go-

ing to get in my car and I'm taking you to lunch, and I'm going to show you around. And tonight, we'll go to a club I like to play at." In what seemed like three seconds he emerged in a snap-button shirt, boots and a high-crowned Resistol hat, ready to go.

I found myself riding shotgun on the gigantic bench seat in the Cadillac, with Brown plunging out onto the highway. I couldn't help but notice the immaculate condition of the interior. Another pipe sat in a bulldog-shaped holder on the dash. I also couldn't help but notice the chrome gleaming from the holster on the seat between us.

"Ruger 380," Brown said, catching my eye. "Never go anywhere without it." He assured me he was an honorary official of the parish sheriff's department. I said, that's fine with me.

Driving his Cadillac, Brown seemed to relax. He had his shades on and his favorite music was on the stereo—namely, Clarence "Gatemouth" Brown. He took his time, cruising at a stately 30 miles per hour into Slidell, alternating between answering questions I presented to him and cursing colorfully at anyone who drove too close or too fast.

The Gate Treatment was as follows: First, we ate at the Piccadilly. "You can't get bad food in Louisiana," Brown told me. It was apparently a place he went to a lot. The older waitresses practically squealed when they saw him saunter in.

Next, we checked out the vehicles he had in repair or just stashed around town. Brown had an impressive car collection, all of the same vintage and condition. It turns out the Cadillac we were in was a birthday gift from Nashville songwriter John Loudermilk, presented to Brown on his 70th birthday.

Late in the afternoon, we rolled up to the temporary Clarence "Gatemouth" Brown museum. This space is an old theater just down the street from the future site of the permanent Clarence "Gatemouth" Brown museum. The town of Slidell was just finishing the conversion of the town's old train station for the purpose.

Brown eased himself into a high-backed chair in the middle of the room and watched me look around.

The high walls are full of memorabilia, the W.C. Handys and the other awards, instruments and photographs. There was a large display of police department patches that he'd collected from all

over the world. There was a copy of the plaque with Gate's likeness on it that hangs in the House of Blues in New Orleans. There were concert posters all over the walls from 1950 to 1990, from America, Colombia, Europe and Japan.

"Those must be the worst artists in the world," Brown said, sucking on his pipe. "I don't know why, but if you are ever drawn by a Japanese artist, you end up looking Japanese."

Everywhere we drove in Slidell, people would honk or wave and yell, "Hey, Gatemouth!" I started to feel I was in the presence of a Louisiana dignitary.

Back to the Bronze Peacock: Don Robey was impressed with the young musician's resourcefulness and how he worked the surly crowd that night. The story goes that he offered to be Gate's manager, and Gate accepted. It was a partnership that would last 13 years.

At first, Robey got Brown on the Aladdin label. After a while, when things weren't working out to suit Robey, he started his own label, and called it Peacock. Clarence "Gatemouth" Brown was Peacock's first artist.

There were a few early hits that became Texas blues standards. "Pale Dry Boogie," "Mary is Fine," "Dirty Work at the Crossroads" and "Okie Dokie Stomp," especially, were pretty big regional hits on the R&B charts in the mid- to late-'50s.

However, the money didn't exactly roll in. Many of the songs Brown wrote were listed as having a co-author, a D. Malone. That was Don Robey's pseudonym.

Incredibly, this is one subject Brown doesn't have an opinion about. Like many of his contemporaries, Brown says, he was the eager young musician hungry for fame, while his manager was the savvy businessman intent on money. Both got what they were after.

"After a while, it got to where 'Okie Dokie Stomp' was the song every guitar player that wanted to get a job would have to know," Brown says. "The promoter would ask if they could play 'Okie Dokie Stomp,' and if the answer was no, they wouldn't get the gig."

It is both a blessing and a curse for a blues fan to spend a large amount of time with Brown. If that fan loves the legends of the past and has devoured books about Mississippi and Chicago, the air will quickly be let out of his balloon.

With Brown, few icons of the blues

are sacred, whether living or dead. Because I am a journalist, and of course because Brown had gotten his start when B.B. King was still doing farm work, I figured I had best just listen and not argue. My shining gods of the blues were tarnished.

"I play blues," Gate says. "But I play positive blues, not negative."

Say "bluesman," Brown says, and people think only of the Delta. And that, he says, is where it stops—it's music about sadness and drunkenness, ignorance and violence. "Why would you want to sing about that?" Brown growled. "Drag people down, that's all it's good for."

"And, I'm being honest, now," Brown says, glaring at me. "The white society has tried to keep the blacks in this business in these categories for so long. You can be the greatest athlete, or jazz player, or blues player, but what about all the others—the scientists, the airplane pilots?"

"They been trying to hold me in the blues category for years! But I fooled the whole damn world, because I play Cajun, country, bluegrass, jazz, blues, bossa nova, a form of reggae, polka—I play it all!"

Brown's music has been pretty upbeat, despite the downbeat chords he has experienced in his life. He says it was pretty early on that he knew he wanted to break with the blues tradition, or at least bend it to fit his standards for his own music.

"T-Bone was the first person I heard playing anything that sounded at all modern for the time," says Brown. "But, the more I listened to him, the less modern I thought he was."

"Everything he did was about hate toward a woman," Brown says. "He wasn't a happy man. Everything he did was so negative, man. And I noticed he couldn't stretch out his notes, he just played the same thing all the time."

"I told myself, if I ever learn how to play well, I'm going to get away from that," Brown says. "And I did."

After finally splitting with Robey, Brown found himself leading the house band on *The Beat*, a syndicated R&B show produced in Nashville but filmed in Dallas, because only Dallas had color television studios at that time. The show lasted only two seasons, but Brown says he provided exposure for blues and R&B artists such as Etta James, Lou Rawls and Freddie King.

Things started to gel again for the now-aging musician in the early '70s, just when the soup was getting thin for the rest of his contemporaries. European blues fans

discovered Brown for the first time. If America wouldn't treat him right, Europe would, and in 1971, Brown started touring Europe regularly and recording on Paris labels Black and Blue and Barclay.

Then in 1979, Brown became an American ambassador of sorts for the U.S. State Department. Incredibly, Brown did a solo tour of the Soviet Union for six weeks in 1979, during what may have been the chilliest part of the Cold War. He also toured Africa, Europe and parts of South America with American musicians.

Brown's hard work overseas brought better times back home. Brown recorded for American labels MCA and Real, and then the music catalog Rounder signed Brown to its roster. His return album was called *Alright Again!*, and in 1982, it won the Grammy for Best Blues Recording.

Things were, indeed, starting to be all right again. Brown joined the blues label Alligator for seven years, and every Alligator release got a Grammy nomination. However, Brown says, Alligator reinforced a devotion to straight blues, and he wasn't going to do that anymore. His last album for Alligator was *No Looking Back*.

In 1995, Brown changed labels again, this time to Verve. Each of his last four albums on Verve saw increased recognition and airplay, which brought out new fans to see Brown and his band, Gate's Express. Some players have been with Brown for 17 years, and all are considered "hired killers," among the best in the business.

Through all of his good times, Brown says, his pipe has been his constant companion on the road and in the studio. Smoking a pipe on stage has been a trademark of his for a long time, especially since his career got back on track.

"I smoked a pipe all through the '50s, but then I dropped the pipe and started smoking cigarettes," Brown says. "I smoked cigarettes for about 20 years and it made me so sick. So I left them alone and went back to pipes."

As a performer, Brown can smoke in places normal mortals can't, such as the no-smoking coffee shops and clubs that he regularly performs in now. In all this time, he says, he can remember only once that he heard a complaint to his face.

"One time, I played in a big theater and the man said, 'Hey, you can't smoke in here.' I said, 'Really?' He said, 'That's right, you won't be smoking here,' and I said, 'I'll tell you what, friend. No smoke,

no show.' And the man went on about his business, and that was the end of that."

As for tobacco, Brown smokes only his own blend. It and the pipes he also sells on the road come from the Elliston Place Pipe Shop in Nashville (615.320.7624). The staff at Elliston Place told me people have contacted them for more. Apparently, smokers buy his tobacco at the shows and like it.

Brown provided me with a bag of it to enjoy while I was in Louisiana. It was quite the blend, with a hint of Springtime, some Cavendish, some Virginia flake. It smelled almost like cotton candy in the bag.

"You should try it, it's good," Brown told me. "You can smoke it in the house and you won't piss off your old lady."

The pipes are Czechoslovakian-made, with hinged windcaps and a look suspiciously similar to a Peterson Standard, right down to the P-lip mouthpiece. If Brown is in the studio and wants one with a bigger bowl, he's been known to pull out one of his higher-grade pipes. But nowadays, he says, he ends up smoking just the pipes he sells.

"People have been sending me pipes for years," Brown says. "I got pipes, man. I must have hundreds of them, you know, from people who like my music and want to send me a nice pipe. But I like a small pipe, cause a pipe that's smaller isn't as heavy in your mouth. If the pipe's very heavy, I can't use it that much."

Brown says many people buy the pipes just because he's a pipe smoker, and they want a souvenir of the show.

"I had a man in Salt Lake City buy a pipe and say, 'Hey, Mr. Brown? Would you just smoke it a little bit for me?' and I said yeah, if he wanted me to, I could," Brown says, laughing. "That's happened in several places over time."

That night, we went out to the club. I had imagined a classic, smoky juke joint somewhere out in the marsh, where I would be expected to whang-dang-doodle all night long. Instead, our final destination turned out to be Open Mike Night at an Internet coffee house. It seems Brown doesn't drink, and prefers a good cup of coffee and the company of other New Orleans-area musicians over that of the drunks he used to have to contend with on the road.

We walked into a full house. Brown was a king at his court. The owner shook our hands at the door and mentioned that only Brown was allowed to smoke "his stinky old pipe" in the house.

That turned out to be fine with me. The place had a grand old porch and the night was warm. By the time Clarence "Gatemouth" Brown and the choice musicians he'd gathered around him were taking their set, it was nearly morning.

P&T

Martin Edwards is a freelance journalist living in Asheville, North Carolina.



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BUTERA

Pipe smoking— meerschaum-style

By Stephen A. Ross

Have you ever considered smoking a meerschaum pipe? The odds are that most of us have, and proudly display a couple of meerschams in our collection. As early as the 17th century, people enjoyed smoking tobacco from meerschaum pipes and marveled at meerschaum's ability to slowly change its color from its natural white to a reddish-brown. Most of today's tobacconists continue to carry a number of meerschaum pipes, and there remains a strong cadre of meerschaum enthusiasts who welcome its ability to provide a clean-tasting smoke while almost magically changing color. Most of these meerschaum devotees have spent years smoking and experimenting with meerschaum pipes and have developed strong opinions about meerschaum pipes. We asked a panel of experts—SMS Meerschams' Beth Sermet, C.A.O.'s Cano Ozgener and Butera Pipe Co.'s Mike Butera—to share their wisdom. Each expert has kindly shared knowledge about which tobaccos smoke best in a meerschaum, cleaning meerschaum pipes, meerschaum's coloration process, tips to enhance your meerschaum's coloration, and the standards they use to judge a meerschaum's color. Although they may disagree on certain points, our experts agree on one thing: They hope you will join them in their immense enjoyment of smoking meerschaum pipes.

According to our experts, the same criteria should be used when you are considering purchasing a pipe made of briar

or meerschaum. Butera says, "You want to look at the same things. Although meerschaum is more porous than briar, it will still collect moisture. You want to make sure you can run a pipe cleaner through the entire pipe and you will want to check to see that the draft hole is at the bottom of the bowl."

Another important item to consider is whether to purchase a pipe made from block or pressed meerschaum. "Block meerschaum is carved from stone that has been dug out of the earth, and pressed meerschaum is composed of meerschaum pieces that have been crushed, mixed with vegetable glue and formed into blocks. There's a difference in the smoking quality in the beginning, but once they are broken in, they provide a similar smoking experience," according to Butera. Our other two experts disagree with Butera and think there is a difference between the smoking qualities of block and pressed meerschaum. "It's day and night," Ozgener says. "The bonding material used in pressed meerschaum interferes with the natural way the tobacco smokes. The block meerschaum is lighter; it smokes much cooler; it breathes better; and it better absorbs tobacco's tar and nicotine. Block meerschaum will also color better than pressed meerschaum, which doesn't color without the use of artificial products. Well-made tobacco is intricate and you want it to be as unaffected as possible." Sermet agrees, adding, "Pressed meerschaum is much less ex-

pensive than block meerschaum. Pressed meerschaum carves very much like block meerschaum, but you can't achieve the extremely fine detail you see with block meerschaum." Although pressed meerschaum has qualities similar to those of block meerschaum, Sermet states that a meerschaum pipe's material should be clearly identified. "Other than our calabash pipes, we don't carry any pressed meerschaum pipes and we don't think pressed meerschaum pipes should be considered equivalent to block meerschaum. Pressed meerschaum is mostly used in cigarette lighters and calabash pipes, and you must make sure that when you're buying a meerschaum pipe, you're buying one that's made from block meerschaum." Whether you decide to buy a meerschaum pipe carved from natural stone or one made from pressed meerschaum, there's a vast variety of sizes, shapes and carvings from which to choose. A meerschaum pipe allows a smoker to display his own individuality, and someone thinking about buying a meerschaum should use great care when considering which pipe to buy.

Once you've decided what meerschaum to purchase, it's time to choose your tobacco. Our panel agrees that the best tobacco to smoke is the tobacco you like. "Enjoyment of the tobacco is the first and most important thing. The fact that meerschaum also colors is an added benefit," Ozgener says. "I wouldn't recommend people switch blends just for

coloration," Sermet adds. "All tobaccos smoke great in meerschaums," Butera says. "It takes a little longer for a meerschaum to break in using Latakia, but it's great, too. Tobacco in a meerschaum smokes very dry and very neutral. There's nothing added to the flavor of the tobacco, so what you get is the true flavor that the blender intended for it to have. It's similar to smoking a clay pipe." Butera has experimented with the effects of different tobaccos on meerschaum's coloration process and found that "Latakia and aromatics will generally give the meerschaum a purplish-brown color, and Burleys and Virginias will cause the meerschaum to develop a golden hue, but eventually, all tobaccos will darken the meerschaum into a burgundy color. The most important thing is to smoke what you like, because the more you smoke, the quicker the pipe will change color."

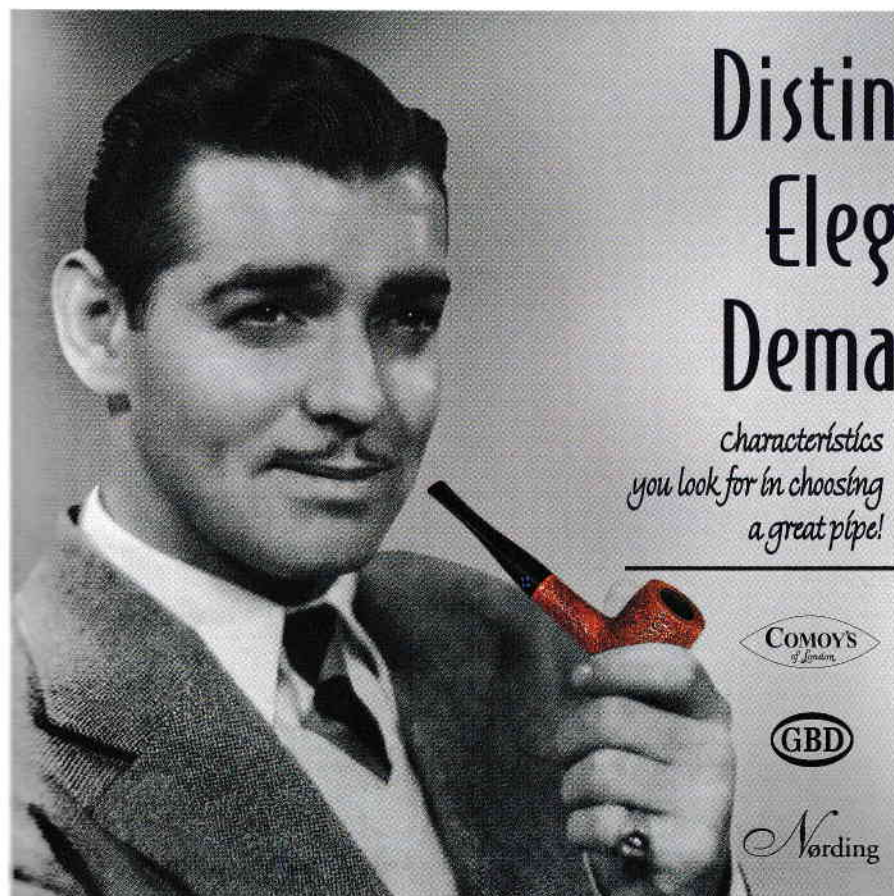
Cleaning a meerschaum pipe is very similar to cleaning a briar, but there are some special considerations to keep in mind. Sermet advises that when cleaning a pipe, it's important to make sure the bowl and the shank are equally supported. "Don't hold only the bowl, or the shank will twist off. It's also important to periodically check the mortise and tenon to

make sure the fitting is tight because moisture can deteriorate the fitting. I would also swab out the meerschaum's bowl with a soft pipe cleaner to prevent cake accumulation. I wouldn't use any cleaning fluids except perhaps brandy." Ozgener agrees with much of Sermet's advice, "The quality of the smoke from a clean meerschaum pipe is much better than from an unclean meerschaum pipe. Clean the stem with a pipe cleaner and disengage the mouthpiece only when the pipe is cool. You have to support the shank of the meerschaum when you disengage the stem. Then you clean the pipe's shank and clean the inside of the bowl with a blunt object. In my opinion, you don't want any cake residue in meerschaum. The cake can expand and contract at a different rate than the meerschaum, which could cause the pipe to crack."

Butera generally agrees with Ozgener and Sermet, but thinks that decisions about cake or cleaning fluids should be left to the individual. "I personally like to have cake on all of my pipes because I think it provides a cleaner, drier and more delicious smoke. Some people think that cake will prevent a pipe from coloring as quickly, but I don't think that's true. If you decide to build a cake, don't let it get any bigger than a nickel's thickness. I've

smoked a lot of meerschaum pipes in my life and I've never had one break because of the cake in it. As far as cleaning a meerschaum is concerned, you can use pipe sweeteners, but avoid getting them on the outside surface of the meerschaum."

The meerschaum's ability to change color is enhanced by a coating of molten wax. Each carver has his own formula for mixing in the proportions of beeswax and paraffin to create this wax. According to Sermet, "The more beeswax mixed in with paraffin, the better the pipe will color." Sermet once cut open a meerschaum to see how wax helps a meerschaum color. "The moisture of the tobacco and the residue bleed into the pipe from the unwaxed smoking chamber. The meerschaum acts as a sponge and pulls these liquids into the pipe. The wax holds the residue on the surface instead of letting it evaporate." Butera says, "Meerschaums are easy to color. Smoke your meerschaum pipe a couple of times each day for three or four weeks until it's become saturated. You'll know it's saturated because it will be heavier and it will take a lot more pipe cleaners to keep it clean. Once it's saturated, let it dry out for approximately one month. The residue that was absorbed by the pipe will slowly move toward the pipe's



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surface and the beeswax will keep it from evaporating."

The beeswax is the most crucial factor in developing a nicely colored meerschaum pipe. There are two important things to avoid if you want to preserve your beeswax—don't handle the pipe with dirty hands when it's warm, and avoid getting the pipe too hot. Ozgener says, "The softened beeswax can pick up dirt or leave the impression of fingerprints on the pipe's surface." Sermet recommends smoking the pipe 10 times holding only the stem. "After your 10th time smoking the pipe, the wax should be adjusted to your smoking style. After that, handle it however you like." Butera admits that he handles his meerschaums when he smokes them, but emphatically warns, "You have to have clean hands because the beeswax will pick up dirt. When it softens, the beeswax will take any dirt on your hands, which will then penetrate into the wax and be extremely difficult to get out. Another thing to watch out for is to keep the pipe from getting too hot—otherwise, you will melt the wax."

Butera has revived the use of the coloring bowl, a tool that smokers used a century ago to aid the coloring process. Butera's coloring bowls fit into a meer-

schaum's bowl and allow you to smoke your tobacco without getting the pipe too hot. "It turns your entire meerschaum pipe into a shank and allows the pipe to color more evenly, because it won't get too hot and you won't melt the wax." If you decide to use a coloring bowl to help you color your meerschaum, Butera suggests you attach it to your pipe before you smoke it for the first time.

A meerschaum's color is judged by three factors—its uniformity, depth and beauty. "Uniformity of color is most important for me," Ozgener says. "I look to see if the pipe is colored throughout its surface, or if there are splotches where it doesn't color as well. Sometimes a pipe colors darker in some areas than in others, but I would prefer to see a pipe that's colored all around even though its coloration isn't dark. The second thing I look for is depth of coloring, or how dark the pipe has become. It tells you how much a person has smoked his pipe." Butera agrees that uniformity is more important than depth, but adds, "You've got to realize that block meerschaum is a natural substance. Like other natural substances, block meerschaum will have varying degrees of porosity throughout its structure that will make it absorb moisture at different rates. This will

cause the meerschaum to color unevenly. You have to look at the pipe's color with the knowledge that some areas aren't going to color as well. If its color is nearly even, you know that the smoker didn't overheat the pipe. I think the pipe's darkness is not as important." Sermet agrees that uniformity and depth of color are important, but argues that judging how a meerschaum's color enhances the overall composition of the pipe is paramount. "There are some examples of pipes I've seen that didn't have an even coloration but were simply stunning to see. It really depends on the pipe's design. I look to see the overall effect of the coloring on the pipe and ask myself if it's more beautiful after it's been colored."

Meerschaum pipes have been around for a long time, and they have developed a devoted group of admirers through the years. These advocates of meerschaum smoking have created techniques and methods that each believes will best transform a white meerschaum pipe into a stunning work of art through the coloration process. Now that you've read our experts' advice, you are armed with the information you need to develop your own works of art while enjoying one of your favorite pastimes. Go ahead—now's the time to smoke your pipe, meerschaum-style. *P&T*

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An Italian Excursion

*Most tourists in Italy just don't know the right things to see.
Funny how the guidebooks forget to mention pipes...*

by Chuck Stanion

Romans don't see it themselves, of course. They walk those paths every day. But for a tourist in Rome, such as myself, the sheer history welling out of each ruined column—history that virtually oozes from the interior of every ancient building and every worn stone in the streets—is overpowering to the emotions and to the intellect. I'm less than a dust speck on the timeline of history as I gaze at pillars and steps and walls that have stood in the same spot for most of recorded history, watching without com-

ment as humanity plays out its small dramas and generations beyond count flower and die. Antiquity in the United States is measured in centuries and decades; in Rome, such small units of time are inconsequential. Time has a character all its own in Rome, unlike that which passes anywhere else.

It is a city of intriguing incongruities. Pedestrians and automobiles commingle in strange migrations through ancient narrow streets, tiny compact cars quietly nudging people out of the way to park haphazardly on sidewalks. Tourists hold maps out and ask directions of heavily armed policemen, who wedge their machine guns under their arms to free their hands for pointing out the easiest routes. Artists paint fabulous cityscapes in the crowded squares and sell them as fast as they can for a tiny fraction of consumer expectations. Incomprehensibly antique stone pillars reveal themselves inside modern brick walls, preposterous cousins to the two-by-fours that support plywood in American subdivisions. Young people in colorful modern clothing congregate by the thousands in the squares of the city overseen by gigantic frowning monochromatic stone gods and legendary figures turned to fountains of splashing water. Giant stone slabs that once supported the walls of great buildings lie horizontally

in small parks, reduced to convenient benches supporting the backsides of tired pedestrians. Fountains everywhere. Statues everywhere. Busy people and crazy traffic bustle endlessly through this imperturbable stone city like insects exploring a granite quarry.

My guide is Bob Hamlin, agent for Castello Pipes North America. He is a good friend who has been to Rome many times and now enjoys watching my astonishment. He knows where everything is, knows what everything should cost and where to find the bargains, and in general succeeds at keeping me out of trouble. But he doesn't know the language any better than I do—except he can order coffee quite well. I am motivated to quickly learn that art for myself, though, because Italian coffee is the best in the world and I can't depend on intermediaries when it's time for more.

We've come to Italy to visit Novelli, a prominent tobacco shop in Rome, owned by the Parascenzo family. Marco Parascenzo is the proprietor of this shop as well as the North American distributor for Castello pipes. He and Bob enjoy the enviable task of selecting the stock that comes to the United States. I expect to see some great pipes at the shop, but we'll be traveling to Cantu to see the Castello factory on this trip as well, and that is a visit I've long



looked forward to. Seeing all the wonders of Rome is awe-inspiring, but for a lunatic pipe enthusiast such as myself, the Castello factory is the real pilgrimage. Historically significant ruins are impressive, but pipes are *pipes*.

Novelli is just a couple of blocks from the world-famous Trevi Fountain, but if you don't know what you're looking for, you can miss it. Side streets in the center of Rome are better defined as narrow alleys, and I am hopelessly lost by the time Bob leads me to a modern storefront embedded in the side of a very old building. The well-lit, burnished wood and glass entryway of Novelli displays shelf after shelf of fine pipes, pens, humidors, pocketknives and every conceivable tobacco accessory, so it's no surprise to find an impressively well-stocked shop inside. But what is truly remarkable is the organization required to neatly maintain such a large inventory in such a tiny shop. Though it is only 70 meters square, it has a spacious, uncluttered character. It seems even larger when placed in relation to the previous location, which was only 39 meters square, and from which the shop relocated in 1997.

A definite old-Roman appearance is apparent despite the modern fixtures, the most prominent feature being a high, arched ceiling. Glass cases contain the finest high-end lighters, pens and pipes, and drawer after drawer of estate pipes may be found behind the counter. Hundreds of pipes of every make fill the shop: Ashton, Castello, Barbi, Charatan, Savinelli, Viprati, Peterson, Caminetto, Dunhill, Upshall—too many to name, and dozens of pieces available in every brand. As impressive as the pipe inventory is, though, pens make up the largest profit center for the shop. Novelli is the third- or fourth-highest volume dealer in the world for several brands.

There is a large selection of tinned tobaccos attractively displayed behind the counter, but no bulk tobaccos are sold. A small humidor stocked with Cuban cigars is near the entryway, "but we don't sell many cigars," says Marco. "We're thinking of taking the humidor out of here." As much as I enjoy an occasional cigar, it's refreshing to be in a shop where pipes outrank cigars in importance.

Marco speaks with a remarkable command of English—better than me, really. He is relatively young, in his late 20s, but displays obvious maturity in his responsibilities with Castello pipes and with the managing of this impressive tobacco shop.



Marco Parascenzo (top right) manages the Novelli shop with the help of his sister Sabrina (top left), who takes care of the administrative responsibilities, and his mother, Giusy (bottom photo), who specializes in pipe and pen sales. All are assisted by employee Miky (next page).

It takes only a few minutes with him to realize he is an expert in collector pens as well as collector pipes.

He was not even born yet when this story began in 1951, when Maria Novelli started the shop after the death of her second husband. Maria had no real interest in tobacco, but thought a retail shop would provide a fair income. "In those early years," says Marco, "the shop sold everything imaginable: single cigarettes, combs, razors, pants, belts, calendars, condoms—everything.

Maria's son, Augusto Parascenzo (Marco's father), began working in the store in 1961, at age 22, to be joined a few years

later by his wife, Giusy. He would spend the next 40 years improving the shop and becoming one of the most respected individuals in the international tobacco industry before his death in May 2000. Among the first things he did when he began his career was to start selling pipes, and he began phasing out some of the non-tobacco items from the inventory to accommodate the new focus.

It was around that time that Augusto first met Carlo Scotti, founder of the Castello Pipe Company, and he fell in love with Castello pipes. But Scotti did not at first wish to divert any of his popular pipe inventory into the Novelli shop, which had



yet to build the reputation for fine smoking accessories that it would later enjoy. So Augusto went to London to purchase high-grade pipes for his store. From that point on, Novelli would always be known as a pipe shop.

Augusto's dedication and persistence finally convinced Carlo Scotti that here was a man who would properly showcase his pipes, and Novelli began stocking and selling Castello pipes in the 1970s. His relationship with Castello grew, and in 1998, Augusto Parascenzo became the North American distributor for Castello pipes, assisted by Bob Hamlin, who became his agent in the United States. The Castello-starved American market finally began seeing a good selection of high-grade Castellos. They are still fairly rare, with only 1,500 per year being imported, but the increase in relative availability has been dramatic.

Novelli is a family-owned and -operated shop. Maria retired in 1989, and since the death of his father, Marco has managed it, assisted by his mother, Giusy, who specializes in pipe and pen sales; his sister, Sabrina, who provides administration services; and Miky, who is the one nonfamily employee—she fills in where necessary, runs errands and is an unending source of enthusiasm. They are an impressive team that makes every visitor welcome and they have worked hard to make the business grow over the years.

Marco started working at the shop in

April 1996, the day after he graduated with a degree in business and economics. "At first," he says, "I didn't very much like working in the store. But I liked computer work, and built a Web site for the shop, starting with pens and later adding the pipe store to the site." When his father died, Marco found himself with much more responsibility. He has grown into that responsibility with admirable proficiency.

After a full afternoon visiting in the shop, Marco takes us out to dinner, always a long, leisurely affair in Italy. Following the third or fourth course, just when you realize you can't possibly eat any more and are thinking it's about time for coffee, a few more courses arrive. Here's some friendly advice: Don't under any circumstances order fish, unless you like eyeballs and tentacles. One other lesson I learned in Italy is that it is absolutely impossible to pick up the restaurant check. You can insist all you like; you can argue, implore, cajole, threaten, apply cheap trickery—it won't do any good. I am convinced that even if you shot your host dead in an attempt to appropriate the check, his next of kin would materialize, seize the bill and thank you sincerely for your company before arranging for the hearse. More-gracious hosts are impossible to imagine.

Following a night's sleep the likes of which can be induced only by four pounds of Italian pasta or a debilitating head injury, Marco, Bob and I take the train to Milan,

where a Castello representative is waiting to drive us to Cantu.

This part of the trip is pure self-indulgence on my part. A Castello article has already appeared in this magazine (Spring 1998), so my visit is more personal than professional. That earlier article covered the company's history, philosophy and manufacturing practices, and I won't repeat that information here. But it does contain one horrible, unforgivable flaw: I didn't get to write it. I certainly wanted to. I begged for the opportunity, but our publisher, Dayton Matlick, wanted to see the factory as much as I did, and he owns the magazine. However, I'm now at Castello myself, and my revenge will be complete when I sneak my expense report through Accounting after I get home.

Marco and Bob and I are met by Franco Coppo, Carlo Scotti's successor, whose charm and good humor make me feel immediately at home. Marco and Bob already feel at home; they visit the factory all the time to discuss distribution issues with Franco, to place special orders and to choose the pipes that will be exported to North America. It's why they are here now. I'm just tagging along. But Franco very kindly takes the time to give me a tour and discuss his feelings about his pipes, which are not inanimate objects to him, but beautiful, artistic creations with souls.

The main room for manufacturing is huge, with very high ceilings and long win-



dowed walls to provide plenty of natural light. The smell of briar fills the air. There is 10 years' worth of briar airing on pallets filling about a quarter of the space. It is not a cluttered shop. Everything is clean, well-organized and efficiently laid out. After my tour, Franco, Marco and Bob head back to the office to discuss business, and I am permitted to wander freely through the facility—a gesture of trust that I do not lightly dismiss.

The “wow” factor involved with open access to such a facility is off the scale. I peer over the shoulders of some of the most skilled craftsmen in the world and learn some of the manufacturing strategies that make Castello pipes what they are. I am given a pipe to work on and shown how to rusticate the surface in the Sea Rock finish—and it is not easy. I actually complete only part of one side, and it is not particularly similar to actual Sea Rocks, but I get the idea. Then I choose a stain and color the bowl under the watchful eyes of another Castello craftsman. I wander around and poke into old boxes filled with pipes that have been rejected—hundreds of them. With some, the reason for being discarded is obvious, such as those with large natural flaws that must have appeared during manufacture. There are many, though, that I cannot



A workman skillfully labors at one of the hundreds of steps that will change an aged extra-quality block of briar into a fine Castello pipe like the ones at top.

figure out. They look great to me, but for some small, almost imperceptible reason, they are not good enough to be finished.

Modern machinery is used at Castello, of course. But the number of steps that are done by hand is unbelievable. The stems alone require more handwork than you will find in most complete pipes. Made of acrylic, they start as four- by eight-foot sheets of acrylic and are cut, drilled, hand-

filed and sanded for each individual pipe. No two are exactly alike, of course, but all have that distinctive Castello styling. Even the white bar logos in the stems are hand-made. You would think that they would be stamped out on a machine of some sort, but you would be as wrong as I was. No, even those tiny logos are cut from four- by eight-foot sheets of white acrylic. Each stem has a small groove cut into it by hand—not



Marco Parascenzo and Robert Hamlin (right) examine available stock in the Castello pipe room, choosing pipes for export to the United States. Franco Coppo (lower right) looks on and decides what pieces may go and what will stay.

by machine—and a long sliver of acrylic is hand sanded and fitted to the individual groove. If you ever look at several Castellos side by side, you may be able to notice very slight variations in the size of the logos. Yes, it would be faster and cheaper to perform this process automatically, and would not in the least diminish the smoking qualities of the pipes, but such automation would contradict the Castello philosophy. The innumerable hand processes and the careful individual attention of trained artisans to each detail imbue these pipes with personality that no machine can provide.

Everything done at Castello reflects the same commitment to quality. Pipes represent the majority of the business, but Castello also manufactures special tampers, pouches, pipe cabinets and various accessories. One especially impressive item is a Castello pipe table, the top of which slides open to reveal pipe storage inside.

By the time I wander back into the administrative offices, Franco and Marco and Bob are looking over the available inventory in the inner sanctum of Castello: the pipe room. It's a walk-in safe, about the size of a medium office and richly appointed with table, chairs, shelves and cabinetry with dozens of drawers full of the most beautiful pipes imaginable. Franco's private collection is in this room too, representing the finest examples of pipe craft produced by Castello over the last 55 years.

Drawer after drawer of pipes are being examined, with Marco and Bob setting aside those that they would like to have for their market. Franco does not permit every selection to go, however. Marco lifts a Greatline Fiammata from the box and shows it to me. It's fabulous beyond comprehension, with a tight parallel grain pattern that flows with the curves of the pipe in a symphony of detail. Marco knows I will share his wonderment, but his expression tells me to appreciate it privately and to maintain quiet. He glances at Franco and I can read in his face that he doesn't expect to be permitted to purchase this pipe. He's right. Franco has seemed uninterested in the pipes that Marco and Bob are selecting, but as soon as this Greatline is set aside, he gently shakes his head and picks it up. "No," he says gently, and puts it back among the original inventory. This strange phenomenon occurs again and again, with Franco refusing to relinquish perhaps 15 of the 200 pipes requested.

Castello makes only about 5,000 pipes per year—it would be impossible to make more and still maintain such a rigorous manufacturing philosophy—so North America cannot possibly have all the pipes it wants. Other markets must be accommodated as well, after all. But that's not all there is to it. I get the profound impression that there are pipes here that Franco is just not yet ready to part with. He does not intend to keep them; he just needs more time to say goodbye.



Months later, as I sit here at my desk writing this story and thinking back to that remarkable trip to Italy, I find that one memory maintains the most clarity for me. I'll always remember with awe the fantastic sights of Rome—the Vatican, the Coliseum, the sculpture and art that have inspired the world—but the image that most vividly defines that trip for me is simpler. I see Franco and Marco and Bob standing around a table in that legendary pipe room at Castello, looking at pipes. The muted whir of a buffing wheel drifts in from the factory floor. The light is subdued and golden, the scents are those of rich cabinetry, briar, coffee and tobacco. Pipes are being respectfully prepared for future owners thousands of miles away. The character of their creation will remain with them, and perhaps those who are lucky enough to smoke them will perceive some subtle nuance of the dedication behind them and enjoy their smoke just a little bit more.

2002 *P&T* meerschaum pipe- coloring contest rules

Entering the 2002 *P&T* meerschaum pipe-coloring contest is easy. The contest is open to those of legal smoking age only. All you need to do is send us a check or money order for \$30 for U.S. residents or \$40 for those living outside the U.S. and include your name, address and telephone number. Your payment covers the cost of your meerschaum pipe and shipping and handling fees.

Because of the limited number of meerschaum pipes available for the contest, entries will be limited to the first 200 received by us. No entry will be accepted if it's postmarked *before April 1*. Payment for entries postmarked before April 1 will be returned. Payment for entries received after the limit of 200 entries has been filled will also be returned. The size and shape of each pipe differs slightly and we can offer absolutely no exchanges. Once entered, there will also be no returns of your entry fee.

Entrants will have approximately six months to smoke the contest meerschaum pipe. No additional materials may be used to augment the meerschaum's coloring ability, but using a coloring bowl is permitted. Return the smoked meerschaum with a card including your full name, address and telephone number postmarked by November 1 to have your pipe eligible for judging. When shipping the pipe to *P&T*, be sure to pack the pipe in its hard-shell case, with plenty of packing material in a sturdy box. *P&T* will not be held responsible for pipes that are lost or broken. Please be sure to include information concerning how often you smoked your meerschaum pipe, the type of tobacco smoked in it and the techniques used to smoke it.

Contest entries will be judged according to the depth of color, uniformity of color and the overall effectiveness of the color on the pipe's beauty. First prize will be a very fine C.A.O. meerschaum pipe; second prize will be \$200 and third prize will be \$100. All contest meerschaum pipes will be returned approximately one month after the contest is judged.

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Tampering with the Facts

This simple, essential pipe smoker's friend is not only a practical tool, but also a historically significant item often reflecting true elegance

by Ben Rapaport

Long ago, the English pipe smoker prided himself on a singular personal article of smoking paraphernalia, his pipe tamper, or what our friends across the Pond call a pipe stopper.¹ In the wry and often acerbic humor of the British, because he forbade smoking in the barracks, Arthur Wellesley, the Duke of Wellington, who, like King James I, had an antipathy for smokers, was called "the greatest tobacco stopper alive." A bone tamper in the image of his head with a giant proboscis, irreverently called "Old Nosey," was made to mock him. Perhaps this is the reason why some consider this tiny tool for tobacco to be minor folk art.

This article is a short, illustrated history of the pipe tamper, that quaint, ubiquitous, hand-held smoker's accessory, that smoker's contrivance that echoes an adage attributed to Plato, that necessity is the mother of invention.² I offer the unadulterated *nuda veritas*, the close-up and personal detail about this *impedimenta nicotiana*, in accordance with the gospel according to St. Nicotine. It's also a survey of tampering through time, a reflection of the manners, customs, interests and avocations of pipe smokers long ago, in which I offer answers to five of the six universal interrogatives—when, why, what, where and how. (Of the six, too little is known about who produced these tampers so long ago to answer the "who.")

It is somewhat ironic that the dictionary definition of the verb "tamper" is "to make secret illegal arrangements with," while "tamper," the noun, is "any of various instruments or tools for tamping."³ This story is, of course, about the noun. Taking liberties with the inverse interpretation of the verb, however, this is also the story of the tamper's licit arrangement with the pipe bowl. How does one distinguish a tamper from a wax seal? Most often, the business end of a seal is a flat, smooth surface, whereas a tamper typically has a hachured surface (a crisscross-etched or incised pattern). If the flat surface exhibits engraved initials, a crest or some other design, then its original use was as a seal and, contingent on its shape, it also could serve as a tamper. If the surface shape is circular, it could be a tamper, but if it is oval, square or rectangular, it most likely was not made for tamping tobacco. But the most telling characteristic of a tamper is whether it manifests masculinity. If it does, it surely is a pipe tamper! In the simple language of one writer, a tamper is "a short metal bar with a flat round piece at one end to tamp down the lit tobacco." This is not entirely true or complete, as this exposé reveals.

Amoret and Christopher Scott define the stopper as a device that "...served the useful purpose of pressing down the burning tobacco in a pipe" and stated further that these "...went almost out of fashion in the middle of the nineteenth century. They

have to some extent reappeared in favour during the present century, but most of the modern ones are purely utilitarian devices in cold and unadorned metal, and have none of the amusing charm of the originals."⁴ Another writer was less kind, declaring that tampers "...went into such sudden oblivion," and that "with the increasing simplicity of men's modern dress...the pipe stopper has been relegated to the days of snuff boxes and gold-headed walking-sticks."⁵ I do not totally agree. Whether antique or new, tampers are not just a thing of the past. I am more in agreement with something written about tampers 100 years ago: "It is an ornament to the pocket one would like to see more prized to-day."⁶

WHEN DISCOVERED

The first written mention of the tamper was in England in 1644 in Samuel Butler's *Hudibras*, a poem in Chaucerian couplets. *Hudibras*, a colonel in Cromwell's army, was involved in various comic misadventures, and was shown to be stupid, greedy and dishonest in this satire on the Cromwellians and the Presbyterian Church. Part II, Canto III, alludes to an astronomer's sign: "It is a planet, now I see. And, if I err not, by his proper Figure, that's like tobacco-stopper, it should be Saturn!" (Of course, taken out of its context, this phrase does not make much sense.) Five years later, John Taylor, known as the Water-Poet or the Thames Waterman,

¹In my research, I learned that one must be careful of the context in which the term "pipe stopper" is used. A plumber would describe a pipe stopper as a mechanically operated, expanding, high-pressure device to stop the normal flow of water in a pipeline, and those in the clay pipe trade advise that a pipe stopper is that part of a pipe mould that forms the bowl's cavity. In this story, stopper and tamper are used interchangeably.

²It is a little-known fact that, infrequently, the term, "tamper" has been used in a disparaging or degrading way. For example, Sally Jenkins, a columnist for *The Washington Post*, stated in a March 24, 2001, article about Bobby Knight, the new head basketball coach at Texas Tech: "It is interesting to note that about 100 members of the Texas Tech faculty signed a petition urging the university not to hire him. But when an open faculty session was held, too many of the academic pipe-tampers stayed home. Few of them were willing to stand up in open forum and oppose Knight aloud."

who was a precursor to Edward Lear and Lewis Carroll in his ample use of caricature and puns, observed a holy thorn tree cut down by Cromwell's soldiers and wrote in *Wandering to See the Wonders of the West*: "I took a dead sprigge from it, wherewith I made two or three tobacco-stoppers which I brought to London." Nowhere have I found a citation of the very first use of a tamper, so while an exact date of its introduction is not known, I'd like to believe that the tamper was used much earlier than in 1644, perhaps in conjunction with the first use of the tobacco pipe around the end of the 16th century.

WHY NEEDED

The first popular pipe to house tobacco was the clay and, as most everyone knows, early 17th-century clay pipes had very small bowls—almost too small, in fact, for the tiniest finger of the average hand to tamp down loose tobacco. Probably, Man's first obvious improvisation was to use a finger until a device was invented and fabricated for this purpose. Of course, there is the ever-popular uncorroborated anecdote about Sir Isaac Newton (1643-1727), who, it is said, in a moment of absentmindedness, allegedly used a finger of a lady seated beside him to tamp his pipe. Newton was a pipe smoker, but I question the likelihood that he did this. Newton notwithstanding, sometime early in the 17th century, and certainly first in England, the idea of such a device took form. The great majority of pipe tampers served the sole purpose of tamping tobacco, as one foppish, but tongue-in-cheek monograph described: "For as when a man, the smoke coming with diffidence and uncertainty from his pipe, doth gently and carefully compress with a pipe-stopper the tobacco within, and lo! it burneth to admiration."⁷ Much later, others were fashioned—for example, the trinity or combination tool (mentioned next)—to perform various pipe smoking-related tasks, or were configured to provide their owners diversion and comedic relief (Illustration 3 contains just such a bit of tongue-in-cheek humor).

But is a pipe tamper needed? There

may exist two schools of thought, the American and the English, the latter influenced, perhaps, by the fact that the tamper originated in that country. Alfred H. Dunhill, founder of the world-famous pipe company, believed that "While smoking, the use of a suitable stopper is important."⁸ Carl Weber, founder of the now-defunct Weber Briars Inc. of Jersey City, New Jersey, was of the opinion that after lighting a pipe, it was a good idea to tamp down the tobacco, but a tamper was an accessory "not absolutely essential to pipe smoking." Yet he acknowledged that it would "greatly extend the life of your pipe and amplify the pleasures of smoking."⁹ Some writer-experts on this side of the Atlantic agree with Dunhill and, as one might expect, a few English pipe experts sympathize with the American school. Others opine that the metal trinity—the smoker's companion—is the most practical maintenance device, because it is three tools in one: spoon, pick and tamper. Combination tools, such as the penknife-tamper-picker, continue to be used today as the smoker's ideal requisite. But rather than pursue this intellectually stimulating disquisition on its essentiality, I prefer to focus only on the history of this handy little gadget.

WHERE PRODUCED

For information about tampers and the many antique examples that survive today, one must look to the English as the premier producers and users of tampers. However, the English were not alone, because tampers were also made in America and on the Continent as pipe smoking became commonplace. One exception, however, may have been in the Netherlands:

We may take it for granted that, as soon as the pipe had been invented as a smoking-apparatus, the need arose to clean it after one had used it. In the first place, people wanted some instrument to remove the bits of tobacco that were left in the bowl. In the beginning they probably used objects that lent themselves naturally to the purpose. After that, they chose more specific, durable material. To clean the pipe-bowl, one needs a

stick—varying in length according to the depth of the bowl.... Later on came the 'pipe-cleaner; pipe-picker; pipe-scraper; pipe-raker' or whatever the instrument may have been called.... Sometimes the top of the pipe-cleaner was flat. In that case, it was also used as a pipe-stopper to fill the bowl, and to press the tobacco in the bowl while smoking.¹⁰

Note the lesser mention of the tamper; as convincing, the several illustrations that accompany this text are of only the typical Dutch elongated threaded devices, or spikes, to ream and clean the bowl.

AND THE WHOLE WHAT'S WHAT OF TAMPERS

Allow the imagination to run rampant with the infinite variety of hard substances that can be used for such fob-pocket devices, and the result would be a tamper collector's paradise. Predictably, the earliest tampers were rudimentary, amateur devices made of hardwoods, bone, ivory, or any other natural material suitable for carving. As skills and industry later allowed, metals (predominantly brass, but also bronze, copper, iron, pewter, silver, steel and, less often, gold), assorted hard-paste ceramics, glass, lava, mother-of-pearl, shell and other exotic mediums were entertained. The professional finish of many of these later tampers indicates that they were produced in the workshops of able craftsmen. For those materials that could be damaged by the burning tobacco, a metal cap, sleeve or rim was attached to protect the tamping end. Dating tampers is relatively easy, because the length and width of a tamper pretty much indicate its age. The very small bowls of early 17th-century clay pipes required nothing more than a short stub of what would be, today, a wood pencil, something on the order of a half-inch in diameter, perhaps no more than two or two-and-a-half inches in height. Bowl size increased as the cost of tobacco decreased and, over time, the tamper was lengthened to about four or four-and-a-half inches, and the hachured tamp face was widened in conso-

⁷For lexical precision, in the U.S. Patent Office Classification Definition scheme, the pipe tamper is codified within Class 131, Tobacco, and further into Subclass 184. And in the International (Locarno) Classification for Industrial Designs, a multilateral treaty administered by the World Intellectual Property Organization (Switzerland), the tamper falls within Class 27, Subclass 99 (Miscellaneous).

⁸Amoret & Christopher Scott, *Tobacco and the Collector* (London, Max Parrish, 1966), 53-54.

⁹Marie Elizabeth Camp, "Old Time Pipe Stoppers," *American Homes and Gardens* (August 1913), 295.

¹⁰D.C.C., "Pipe Stoppers. Illustrated by Examples from the Collection of Colonel Horace Gray, V.D.," *The Connoisseur* (June 1909), 89-90.

Illustration 1



Illustration 2



Bonaparte. But this brief assortment is not even a close approximation of the broad expanse of materials used in, and the subject matter of, pipe tamper in that early era. Name any motif, subject or theme, and I suspect that at least one tamper was made in just about every medium to celebrate it. The opportunities were endless, and those who made them had infinite imagination and inventiveness.

Coins, medals, and the hooves, teeth and claws of rodents and other small animals were suitably mounted to create tampers. The most commonly encountered tamper is the figurative human leg shaped at various angles from straight to bent. The female leg, believed to have been a 1770s design imported from France, was terminated as a bare foot, or with stockings, garters or slippers, and the male leg, considered to be more English, was customarily fashioned with breeches, boot or shoe. Trade symbols were not uncommon, some having been cast as hammers, axes, or carpenter planes. Some took the form of a signet ring—or ring-stopper—with the tamper at one end and a seal at the opposite end, both affixed to a ring that could be worn. Because of the close association of the pub to smoking, many bore the symbols of tavern life, such as the barrel, bottle and beer glass. To be expected, a large number of tampers in various mediums exhibited the motif of smoking, such as a hand holding a pipe. Other common motifs were dogs, especially the greyhound; busts of famous personalities of the era, such as Cromwell, Napoleon, Nelson, Shakespeare, and the many kings of England; metaphoric symbols, such as Britannia, Punch, and St. George and the dragon; and a host of heroes of fiction, allegorical figures, saints, pugilists and preachers. Some of the earliest tampers bore the names and dates of their carvers, but these are obscure nondescript names now lost in history.

One quizzical class of tamper was the memento mori. It bore symbols of death and mourning, and I venture that this particular tamper was made to remember the deceased than remind the living of the possible dangers of smoking. One of the more rare tampers, a conversation piece, and my personal favorite, is the satirical metamorphic, almost always in the configuration of a large medallion. The Calvinists made these medallions in the 16th century as anti-papist expressions; Catholics retaliated with their own versions. Then, for whatever reason, they were adapted into tampers. On one typical example, when the medallion is held

nance with the enlarged diameter of the pipe bowl.

Fume (Chatto) gave honorable mention to tampers in his 1839 opus, describing them as follows:

In the tobacco-stopper alone was anything like taste or fancy displayed. It was made of various materials—wood, bone, ivory, mother-of-pearl, brass, and silver—and the forms which it assumed were exceedingly diversified.¹¹

And another distinguished author, Fairholt, had this to say about them 20 years later:

Tobacco-stoppers have exhibited as much variety of design as pipes have done; but

while the decoration of the pipe is a comparatively modern thing, the tobacco-stopper engrossed a large share of the attention of the fanciful workman of the last century.¹²

In these two quotations resides the true characterization of these quaint 17th- and early 18th-century devices!

What did these devices look like, and why were they considered exceedingly diversified? Chatto offered some ideas. He claimed that among the very best were, for example, a bear's tooth tipped with silver; a boot; a horse's hind leg; Punch; a countryman with a flail; a milkmaid; an emblem of Priapus; a bottle; Hope and anchor; a greyhound's head and neck; Lord Nelson; the aforementioned Duke of Wellington; and

upright, the embossed bust of the Pope is visible, and when inverted, the devil appears; another type depicts a cardinal on one side and what appears to be the image of a fool on the other. This genre had two functions: It served the apolitical pipe smoker, and it made a political statement.

HOW TO START

If you want to be a tamper maven, before you invest, decide whether to collect the artful antique or the modern functional tamper. If you elect the former, and your disposable income is limited, direct your collecting efforts to either a single medium, such as brass, or to a single motif, such as those that manifest, for example, pipe smoking. Those made a couple hundred years ago are still available at antique fairs, auctions and pipe shows, and are found most often in brass, ivory and wood at relatively reasonable prices. To evidence this fact, I offer some typical and a few atypical tampers from my collection that I have found without too much difficulty in the last several years. **Illustration 1** is a group of eight brass figural tampers of past notables, among them George Washington, Julius Caesar, William Shakespeare and Napoleon.¹³ **Illustration 2** exhibits four brass tampers in various art nouveau and art deco motifs. The two brass tampers in **Illustration 3** are relatively rare: On the left is an example of the previously mentioned metamorphic medallion modified as a tamper; and on the right is a dual-purpose tamper—at the pub, the owner probably drank a pint, smoked a yard of clay, and played dominoes (the handmade dice are ivory!). **Illustration 4** depicts three relatively scarce tampers in other mediums: On the left, a polychrome Bisque tamper in the form of a lady's leg with a silver protective cap; in the center, a high-relief-carved ivory tamper with a surmounted whippet; and on the right, an exceptional find because of its material and its message, a polychrome hard-paste porcelain tamper with a metamorphic motif.



Illustration 3



Illustration 4

What can you expect to pay for an authentic old tamper? The latest price guide on tobacco collectibles illustrates three late-19th-century tampers—an ivory booted man's leg; a carved wood figural of a shoe; and a cast brass head of Shakespeare—for about \$80 to \$95.¹⁴ I think that this price range is low, but if you can buy an antique tamper for around \$100, consider yourself

fortunate. In very fine condition, an antique carved wood or ivory tamper can carry a price tag of as much as \$300 to \$500. If you're interested in top-of-the-line tampers, contact S. Scott Powers Antiques, 82 Schermerhorn Street, #2B, Brooklyn NY 11201 (212.560.1093). The last time I looked at his Web site, he was offering an early carved boxwood tamper of a grey-

¹³ Arthur Machen, *The Anatomy of Tobacco* (New York, Alfred A. Knopf, 1926), 78.

¹⁴ Alfred H. Dunhill, *The Gentle Art of Smoking* (London, Max Reinhardt, 1954), 136.

¹⁵ Carl Weber, *The Pleasures of Pipe Smoking* (New York, Bantam Books Inc., 1965), 137.

¹⁶ Georg A. Brongers, *Nicotiana Tabacum* (Groningen, Theodorus Niemeyer, N.V., 1964), 93, 96.

¹⁷ Joseph Fume (pseudonym for William Andrew Chatto), *A Paper: Of Tobacco; Treating of The Rise, Progress, and Advantages of Smoking. With Anecdotes of Distinguished Smokers* (London, Chapman and Hall, 1839), 149-150.

¹⁸ Frederick W. Fairholt, F.S.A., *Tobacco: Its History and Associations* (London, Chapman and Hall, 1859), 233.

¹⁹ All photographs by Gary R. Coppage/PPI.

²⁰ Sarah Yates, *Smoking Accessories: A Collector's Guide* (London, Miller's, 2000), 45.

hound coursing a rabbit for a mere \$1,100!

Almost none of the materials used years ago are being used now to fabricate pipe tampers. Today, various exotic woods are the predominant material, followed by stag horn, acrylics and bamboo, all of which are used in the production of hand- or lathe-turned tampers that are attractive but, frankly, purely utilitarian. Just about every pipe shop and Web site merchandizing pipe accessories offers a broad selection of new pipe tampers and many of the new pipe lighters that have a built-in retractable tamper, such as Prometheus International's Araphao and Shenandoah, Corona's Old Boy, and Colibri's Connaught. The really big discriminator, I think, is that the contemporary, relatively unadorned tamper lacks the aesthetics, majesty, flair, individual character and grand style of those made two centuries ago.

Until a few years ago, a very talented jeweler, Donna Parlor (25672 Eldridge Ave., Hayward, CA 94544) designed and created about 30 original, contemporary tampers in sterling silver, made to order; the quality and attention to detail were outstanding. The prices for her unique designs were moderate, but Donna ceased production because there was too little demand. (I include her address here in case anyone cares to entice her back into business.)

Collecting on a tight budget? The figural brass characters from Charles Dickens' *The Pickwick Papers* (written in 1836-1837), introduced at the turn of the last century and later mass-produced many times over, may be just the thing. The series consisted of six Pickwickians: Sam Pickwick; Mr. Perker; Sam Weller Sr.; Sam Weller; Mrs. Bardell; and Fat Boy. The originals exhibited a fluted and flared stem, but the recent reproductions from Great Britain are crudely cast and squat in shape. Nowadays, the set of six reproductions is sold in some tobacco shops at a bargain-basement price.

The serious student of the tamper would be well-served to visit the only place in the United States that I know has a substantial number (more than 100) of assorted bell-metal tampers on display, the DeWitt Wallace Decorative Arts Gallery in Colonial Williamsburg, Virginia. Until the Museum of Tobacco Art and History in Nashville, Tennessee, closed in fall 1998, it also had a broad assortment of very early carved wood, ivory, brass and Chelsea porcelain tampers on permanent display; a large quantity of these tampers are now immortalized in the *Museum of Tobacco Art and History Guide Book*, published in 1996. Those seeking further information on tampers will be hard-pressed to find much other than the occasional article in older English antiques magazines. To date, no book has been written on these small fob-pocket devices, and because of the paucity of tamper collectors around the globe, I doubt that there'll ever be enough information garnered for a substantive historical treatise or illustrated guide. Thus, I hope that this illustrated article satisfies the intellectual need of the curious, the inquisitive and the acquisitive.

Whether you purchase antique tampers to showcase or to use, these quaint bygones, these "little tubes of mighty pow'r" (as one poet called them) are great conversation pieces. It is difficult to dismiss them as being insignificant because, analogous to the broad assortment of briar pipe shapes, styles and finishes available today, the odds are that each time you encounter an antique tamper, it'll be different from the one you found previously. They are like so many other tobacco-related objects of yesteryear—a fertile field for collecting—and more, they are just as functional today as on the day they were made.

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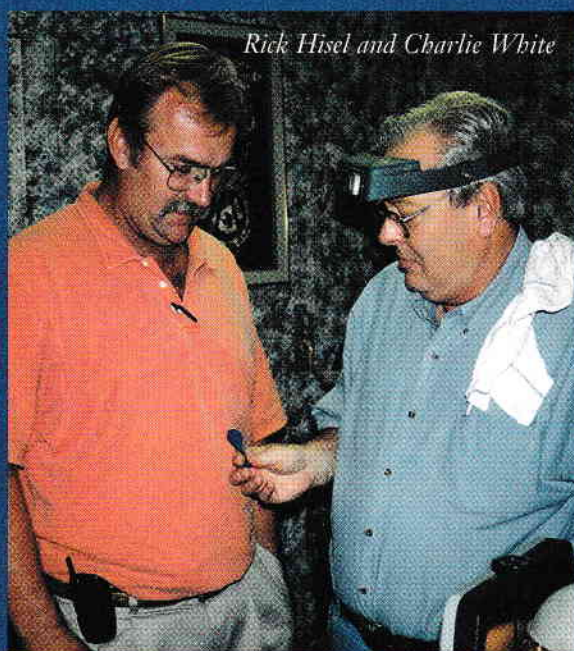
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Recasting the Past



*Kentucky craftsman pays tribute to vintage tampers
with pewter reproductions; offers inexpensive way
to start serious tamper collection*

by Phil Bowling

There is one thing you can rely upon when it comes to Rick Hisel. If his interest is piqued by something, he's not likely to walk away any time soon.

You name it, and this central Kentucky native has likely had his hands in it. From cattle farming with his father to being involved in the computer business, to developing and co-owning an early Internet company, to being a firefighter in nearby Lexington, Hisel likes to stay active and absolutely loves to learn.

He jokingly refers to himself as a "high-tech redneck. I love to tear things apart, see what makes them work and then see if I can make it work better."

It is this insatiable desire for learning something new that turned Hisel on to one of his current professions—making pewter reproductions of antique pipe tampers. His Nicholasville, Ky., business, Cat-

nip Hill Trading Co., began in 1998.

When it comes to auctions, estate sales and flea markets, Hisel is like a big kid. He loves them. What other people might refer to as trash heap material is clearly fodder for future projects.

Hisel's wife Amy simply shakes her head when he mentions an upcoming sale or a prized treasure he acquired for a song at a recent auction. He has a warehouse full of these things—mostly big things such as machinery that will cut 8-foot sheets of metal.

The big machinery, connected to a CAD computer, is used to burn out weather vanes, yard art and metal signs that are another part of the Catnip Hill company. With the CAD equipment, Hisel can make a unique design on the computer and have the machinery map it out and cut the metal—the day of our visit, he made a



Sherlock Holmes silhouette for a yard ornament.

How did Hisel go from dealing with room-sized equipment and sheets of metal to pocket-sized tampers? Well, simply put, it was his inability to turn down a bargain that brought Hisel to the tamper business.

Several years ago, Hisel did some consulting work for a nearby jewelry designer, Charlie White. At that time, White's business, White Casting, included pewter casting as well as jewelry design work. White does design and refurbishing work for clients around the world.

Hisel took an instant interest in the creations White and his son Shannon did. The three men became fast friends.

Eventually, White decided to drop the pewter business and move strictly to silver and gold work. Hisel decided the pewter business still had potential.

"Charlie made a lot of custom items for corporations," Hisel says. "Key chains, belt buckles and letter openers were quite com-

mon, with belt buckles being his biggest niche in pewter items."

When Hisel began looking at potential pewter items, it was pipe tampers that caught his eye. "Frankly, when I began all of this, I had never heard of pipe tampers," he says. "I started researching tampers and found out some of the history. It just really caught my attention."

So he had a product concept. Now he needed a sales outlet.

"It was around this time that the sales aspect of the Internet was coming alive and I felt this might be a good way to promote pewter items," Hisel says. "So I bought Charlie's equipment in 1998. He had made 12 reproduction molds just before he shut the business down."

Hisel decided to do an experiment with his new hobby/business. He made some tampers with the molds White passed along and placed them on eBay.

The test was successful. There definitely was an interest in pewter reproductions of

antique tampers at affordable prices. The average tamper on Hisel's Web site is \$14.95.

"It's like any other aspect of antique or original works—some people strictly collect only originals, while other people are quite content to own a few original antiques and then fill out their collection with quality reproductions," Hisel says. "Many people simply enjoy the craftsmanship of the pieces and perhaps purchase them for display rather than practical use."

Hisel, for example, has never smoked a pipe, nor used one of his 100 original antique pipe tampers to tamp down a bowl of tobacco. He simply enjoys the metal art and the amazing hunt this hobby has taken him on over the years.

"Some people think it's funny that I've never smoked, even though I'm in the tamper business," he says. "However, I grew up on tobacco farms, chewed tobacco for years, and love the idea of the tools and accessories that smokers have used throughout history."

Once he was convinced a market ex-





isted for antique pipe tamper reproductions, Hisel decided to set up a Web site. "We were doing yard art, flower pot art, and weather vanes prior to picking up the pewter," he says. "So we expanded the product offerings of Catnip Hill."

Hisel began the search for original antique tampers. He admits his obsession has gotten him into a few bidding wars for tampers he simply had to have.

Hisel searches auctions and seeks out original pieces on the Internet to add to the Catnip Hill collection. Some would say he has one of the largest, most unique private collections of pipe tampers.

When he acquires an antique tamper, the reproduction doesn't come immediately. Hisel still has to go through a variety of steps prior to making the reproductions.

"Basically, before we produce a tamper reproduction, we have to make sure of a few things," Hisel says. "First, we have to determine that the piece truly is an antique and that making a reproduction would not in-

fringe upon anyone's copyrights."

Second, Hisel has to determine which tampers will have the best mass appeal. The third step is determining if the antique tamper needs repair work or retrofitting prior to making a cast of it. This is often true when Hisel finds a wax seal he believes could be retrofitted into a pewter reproduction.

When it comes to original designs, Hisel gets White involved. The two men recently completed a Masonic pipe tamper. After being approached with the concept, the men researched the idea and determined there would be enough mass appeal to justify the expense of developing and creating a one-of-a-kind piece in silver.

To do the project, the two-sided design was created on paper. From there, White carved the intricate details in hard wax.

The wax piece was then taken and put into a container filled with plaster. The container was fired in a kiln, which allowed the plaster to harden around the wax impression, creating a perfect mold of both sides.

Silver was then poured into the mold and allowed to set. This silver tamper was then used to create a mold for production.

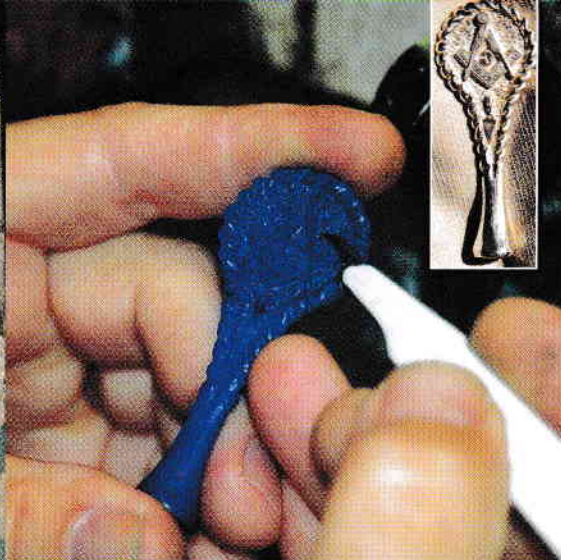
The mold is made from a rubber solution, similar to tire rubber. Several tampers, in a spoke-like pattern, can be made on the 10-inch rubber disk. (Hisel says he is currently on the second molds for many of the popular tampers—such as the Sherlock Holmes and the Classic Ladies series.)

Once the rubber mold is done, production can begin. Pewter is heated to about 450 degrees and poured into a spout in the center of a machine that spins the rubber mold. The mold has a hole in the center that allows the centrifugal force to disperse the hot pewter into the tamper cavities.

The spinning process last about 45 seconds, long enough to cool the pewter. The mold is then removed and opened so the pewter tampers can be popped out—much like removing ice from an ice tray.

At this point, all the tampers are connected via a hardened stream of pewter from





the center cog. This is snapped off and the edges smoothed with a grinder.

From this point, Hisel takes the tampers through another six steps by hand, to give each piece its own unique look and feel. "We want each piece to be something of a one-of-a-kind piece, like the original metal art our work is derived from," Hisel says.

The only time that White really gets involved now is when the two men are working on a new idea for a custom tamper. "Charlie is primarily a gold craftsman," Hisel says. "We commission him from time to time to create something for us."

In fact, the two men are now completing a project that both are quite excited about. While on his honeymoon in the mountains of North Carolina last September, Hisel and his wife, Amy, stopped in at Bruce's Pipe Shop in Asheville—one of Hisel's Internet customers. Hisel was introduced to a photographer who had produced a book on the moving of the Cape Hatteras Lighthouse.

Following the visit, Hisel began working with White to develop lighthouse tampers.

"We picked this project because it has mass appeal," Hisel says. "There has to be a

market for it to justify our research and creation time and costs."

In addition to the Whites' involvement in Catnip Hill, Hisel's entire family gets in on the act from time to time. His wife does the books for the business. His 12-year-old stepson Marshall also pitches in and helps work on the tampers, processes orders and keeps Hisel in line—all during off-hours from school, of course.

Hisel's parents, Lucien and Margaret, also pop in and help make tampers and mail out orders. For his parents, the commute is quite easy—Catnip Hill Trading Co. is located on what Hisel refers to as "the old home place," just a short jaunt from his family's home.

In the 1980s, Hisel got the land zoned industrial and built a nearly 6,000-square-foot warehouse on the lot that overlooks his father's cattle farm. (His 72-year-old father is retiring this spring from raising cattle and will be working at Catnip Hill.)

"It is exciting for me to be doing something I truly enjoy and to be able to have my family working with me," Hisel says. "I consider myself very fortunate to have such an opportunity."

Any plans to quit this profession and move on to another career? "I think the tamper business is something long-lasting for me," he says. "I love the thrill of communicating with people from all over the world and knowing that my reproductions are paying tribute to a craft that might otherwise go unnoticed in today's world."

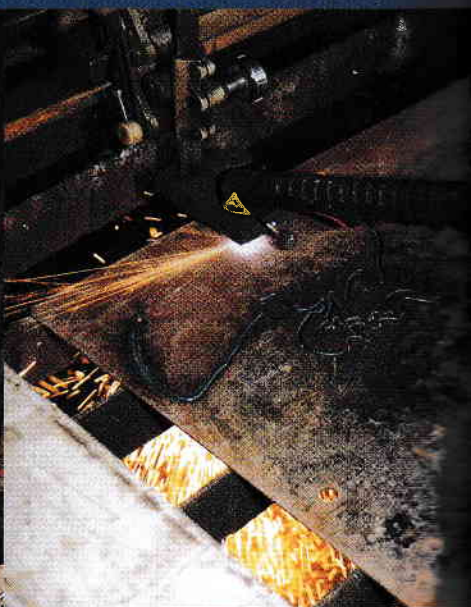
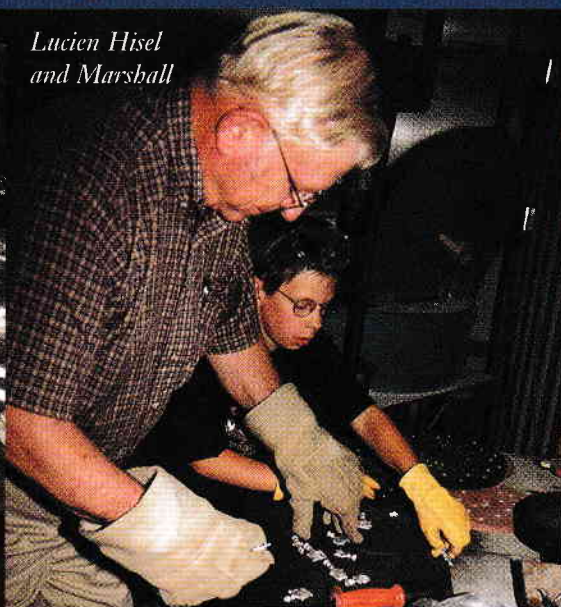
Hisel is in the shop most every day, checking mail and e-mails and sending out packages. He says it takes a couple of days to respond to questions because his operation is basically still a one-man shop.

Does he reproduce all the tampers he has collected? No. Some of the tampers he has acquired over the past few years are too difficult to mass-produce, or they would have limited scope as far as resale value, or they simply won't parlay into pewter recasting. But the collecting bug has bitten, and Hisel isn't likely to stop this obsession any time soon.

P&T

Hisel can be contacted at Catnip Hill Trading Co. by visiting www.catniphill.com/shop/; by e-mailing Sales@catniphill.com; or by faxing 1.800.852.9802.

*Lucien Hisel
and Marshall*



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Will Power

Reiner pipes and Reiner/Solani tobacco are enjoying terrific popularity, thanks to the efforts of Rüdiger L. Will

by Jim Lawson

While driving a midnight-blue BMW at speeds of up to 145 miles per hour on one of Germany's famous autobahns, pipemaker Rüdiger L. Will carries out numerous tasks with remarkable ease.

He downshifts in order to pass

slower traffic while pointing out mountainside vineyards, where grapes are grown for vaunted Gewürztraminer wines. He scolds an absentminded driver lingering in the fast lane. Next, his

finger stabs a button on the ringing hands-free cell phone; he requests that the caller, a client, call him at the office later. Then he empties the ashes from his pipe, sets it aside, and reaches behind his seat for another handmade Reiner briar. He fills the new bowl with Reiner Professional pipe tobacco and lights it. Settled in once more, he says, mostly to himself, "Yeah, yeah." He asks me if the high rate of speed is unnerving. "N-n-not at all," I stammer.

The most notable feature about Rüdiger Will, at first meeting, is his physical size. "I'm two meters tall [nearly 6 feet, 7 inches] with my shoes on," he says. When talking with others of average height, he often stands stoop-shouldered with bowed head, in a

futile attempt to maintain eye contact. He is rarely seen without a pipe, except when he smokes a German filtered cigarette made of pipe tobacco. Will is what Germans refer to as *gemütlich* (warm and friendly) and his booming laughter befits a large man. He moves briskly and notes that "automatic doors don't open fast enough for me."

Will began smoking a pipe as a young man and knew early on that pipe smoking would be a lifelong pastime. He tells the story of how, in the early 1960s, he met his future wife, Karin, on-board a ship bound for Germany from North America; she and her parents were returning to southern Germany after having lived in Canada for 11 years. Will also met a young woman from his northern hometown of Bünde. In the end, Karin won his heart. He asked her pointedly, "How would you like it if your husband were to smoke his pipe in your living room?" "What kind of question is that?" she sputtered. But, perhaps entertaining the idea of a future with the towering Bünders, she assured him that smoking would be acceptable. Soon thereafter, the couple married.

Years later, upon learning that the very ship on which the couple met was



to be decommissioned, Will asked the captain for a ship memento. The skipper forwarded the request to the corporate office and soon the ship's bell was dispatched to the Will home. Today, the bell hangs in their foyer and is rung to summon the pipemaker from his workshop at mealtime.

Tobacco has been a constant in Will's life. His father, Ludwig, and a partner owned Beckmann Tabak, a Bünde tobacco factory in which the younger Will and his boyhood friends cavorted. "We loved to play in the very big warehouse, around the bales of Oriental and Virginia tobaccos. By age 14, I knew every kind of bale; the big hogsheads of Virginia had *such* a nice smell. My father talked about tobacco every day around the lunch table, and I, having such big ears, listened intently."

Will joined his father's firm in 1960, and began working with raw tobacco leaf. His travels took him to various parts of the world, including a stint through the U.S. tobacco belt. Will says that 40 years later, he is still surprised by new discoveries in tobacco itself, explaining that it is one of the most complex plants on earth, with 149 different components therein discovered so far. In time, he began purchasing tobacco for the company and became more involved with production, implementing what he learned from his travels in the field.

In the mid-1960s, Will transferred to the company's sales department and, two years later, became its sales director.

In 1968, Will was instrumental in the introduction of one of the world's best-selling brands of pipe tobacco—Borkum Riff. He developed the casings and flavors, and participated in the blending of the first four Borkum blends—but he notes that the Borkum blends of today differ significantly from the originals. The Beckmann Tabak factory produced Borkum Riff for three years under a licensing agreement with the trademark owner, Svenska Tabak AB, the former Swedish tobacco monopoly, which later purchased Beckmann Tabak outright. The story of Borkum Riff is detailed and beyond the scope of this article, but Will is proud of his association with the brand. After the Beckmann factory was sold in the 1970s, Will worked in top management in the food and beverage industry for many years.



REINER PIPES

Will, an avid collector who owns hundreds of pipes, had been making pipes as a pastime since 1968, using only rudimentary tools. But in October 1988, Will founded the R.L. Will Pipe Studio, after purchasing the equipment, inventory and Reiner trademark from pipemaker Reiner Klein, who had advertised the sale of his business in a Bremen newspaper. Klein stayed on after he sold the business, and for the next eight years, the two men produced Reiner handmade pipes. Klein made about 80 percent of the production, while Will actively promoted the brand on the road. During this period, Will took over

the design of Reiner pipes, since he knew, firsthand, what tobacconists were looking for. Following his eight-year collaboration with Will, Klein left the company to pursue other interests, leaving Will to assume full production and marketing responsibilities.

In describing the style of his Reiner Pipe Art Design (PAD) pipes, Will says, "I try to make classical forms, but with an extra flair that follows the grain—since grain dictates shape." Reiner PAD pipes feature hand-cut stems, mostly of Cumberland material. Will prefers Cumberland for its appearance (a non-uniform simulated grain effect), and contends that it makes



the best tenon, and that it is easily gripped by the teeth. He has consulted with dentists who say that Cumberland, unlike acrylic, is more forgiving on the teeth during long-term pipe smoking.

However, Will does make a small assortment of PAD pipes with either hard (English) or relatively soft (Italian) acrylic stems. If a stem is made with hard acrylic, he makes its tenon out of a different material, such as rubber. Many PAD pipes also feature variegated acrylic bands and/or shank extensions made in his workshop. Will experimented with many acrylic formulations before finding a suitable one.

Will opines that Corsican briar tastes best, due in part to the unique combination of minerals in Corsica's soil. He and some friends performed blind tests of Reiner pipes made of briar from various countries, and the nod went to Corsican plateaux briar. Most of Will's briar inventory was purchased in the early 1990s and is stored in a dark room kept between 61 and 64 degrees Fahrenheit at 70 percent humidity year-round. "The

Italians in the briar mills have told me to keep the humidity at 60 to 70 percent in order to keep the briar from splitting," he says. Will hand-selects all of the *extra-extra qualita* briar he purchases, though the cost per block is significantly higher than purchasing briar by the bag.

Reiner Pipe Art Designs are graded by letter: E, D, C, B, A, AS and S, in ascending order. Will's policy is that if a PAD pipe has, say, a minute sandpit on the bottom despite good grain, it is rated one or two grades lower. None of the PAD pipes are rusticated or sandblasted—Will says he prefers the look of good grain. The maximum number of PAD pipes produced rarely exceeds 200 a year.

It's no secret that German pipe smokers prefer pipes that use filters, even for the premium brands, and in this Will is no exception. But he eschews the 9 mm charcoal filters favored overwhelmingly by most Germans; instead, he opts for American-made Medico 9 mm paper filters, which, he contends, are the world's best. (Medico filters sold

in the U.S. are 6 mm, but consumers may purchase 9 mm filters directly from the S. M. Frank factory: 800.431.2752.) Such filters, Will believes, offer absorbency sufficient to obviate the use of pipe cleaners while smoking in public, without negatively altering the taste of the tobacco or hindering a pipe's draw.

While most Reiner PAD pipes are filter pipes, his exclusive U.S. distributor, Monjure International, opts to import mostly standard nonfilter PAD pipes.

In 1998, Will introduced Reiner Designs, a line of pipes made by a factory in northern Europe. Unlike the individualized Pipe Art Designs, Reiner Designs are made of Calabrian plateaux briar in one of five uniform shapes: egg, bent, straight, diplomat and bulldog. Each shape is offered in natural, two-tone deep red, and japanned black lacquer finishes.

Will was initially concerned that a lacquer finish would cause the pipes to smoke hot, because the briar can't breathe. In the early 1990s, he even wrote articles in German magazines

arguing against the use of lacquer, explaining that a briar bowl when smoked acts as a buffer between two temperature extremes: 1,100 degrees inside the bowl and 85 degrees outside. But his thinking about lacquer changed after he smoked a number of lacquered pipes and found that they did not smoke any hotter than non-lacquered pipes, though he admits he is hard-pressed to explain why that is the case. Will says his wife convinced him that the japanned-finish Reiner Designs would be well-received; sales of the same have proved her correct. Annual production of the Reiner Design Pipes, many adorned in silver, is limited to between 300 and 400 pieces.

Reiner Handmades, a third line of pipes, became available in 2001. Like Reiner Designs, Reiner Handmades are made of Calabrian briar. These pipes feature medium-sized bowls, acrylic stems, and silver bands, and are offered in three shapes: straight, quarter-bent, and half-bent. Reiner Handmades are limited to either a smooth walnut finish or a darker-brown sandblast; the sandblasts are the only non-smooth Reiner pipes currently produced.

REINER/SOLANI TOBACCOS

A number of European pipemakers sell tinned tobaccos bearing the

company's pipe brand name on the tin; these tobaccos, with some notable exceptions, are often used as marketing tools to promote the pipes.

Rüdiger Will also markets tinned tobaccos (bulk blends are not permitted to be sold by tobacconists in Germany). But he is quick to point out that he takes a hands-on approach in developing the blends. Drawing upon his extensive experience in tobacco manufacturing, Will has created blends that have enticed discerning pipe smokers throughout the world.

An example of Will's involvement can be illustrated by the development of the Reiner Green blend, which is a mixture of bright Virginias, light Black Cavendish, and toasted Burley. Will specified that the Burley be dipped in a solution of pure water and sugar, hung up to dry, then piled up with other leaves overnight, followed by cutting and toasting in a nearly 10-foot-long drum. As Will sees it, the toasting process is crucial. At lower than 455 degrees, the sugar will not turn to caramel; at higher than 482 degrees, the sugar will burn. He searched for a factory that would guarantee a proper toasting temperature of 464 degrees Fahrenheit. At last, a Danish factory was found that could meet his requirements.

Reiner Professional is one of two blends that Will regards as masterpieces. Developed in the mid-1990s, Reiner Professional is loosely based on the production of Perique; the Perique recipe, Will says, "is better guarded than the Coca-Cola formula." The base tobaccos for Professional are placed into oak barrels, to which tropical fruit aromas and hickory nut extracts are added. The blend is then allowed to age under pressure and ferment for weeks. When it is removed, the tobacco is nearly black. Then bright, broad-cut Virginia is added to the blend, along with a second addition of tropical fruit flavoring.

When Will shared this blend with fellow members of Académie Internationale de la Pipe and other experts, their comments indicated that he had developed a noteworthy pipe tobacco.

The other blend is Solani Yellow, a Virginia flake with Perique that was two years in the making. Will explains, "It takes so long because when you blend tobaccos, there are certain flavors involved. You have to wait about three weeks until the ingredients have married, before determining how they go together. In adding flavor, each one will react in different ways with the natural ingredients; you can't say one plus one equals two in tobacco [blending]." He struggled to find the right tobaccos for the blend, experimenting with Virginias from North and South Carolina, as well as from South Africa. The dash of added Perique, he believes, is not found in any other flake on the market.

Introduced in 2001 were Solani Red, a sweet wild-cut blend flavored with single-malt Scotch, and Reiner Golden, a long golden flake that comes in an oversized (100-gram) tin, designed so that the smoker can rub out the flake inside the tin, minimizing tobacco cleanup.

Will considers himself to be a most fortunate man, in that he has turned his passion into his business. He hopes, at age 64, to be involved in pipemaking and tobacco blending for another 10 years. And he hopes that, upon retirement, his wife will still permit him to smoke his pipe in her living room.

P&T

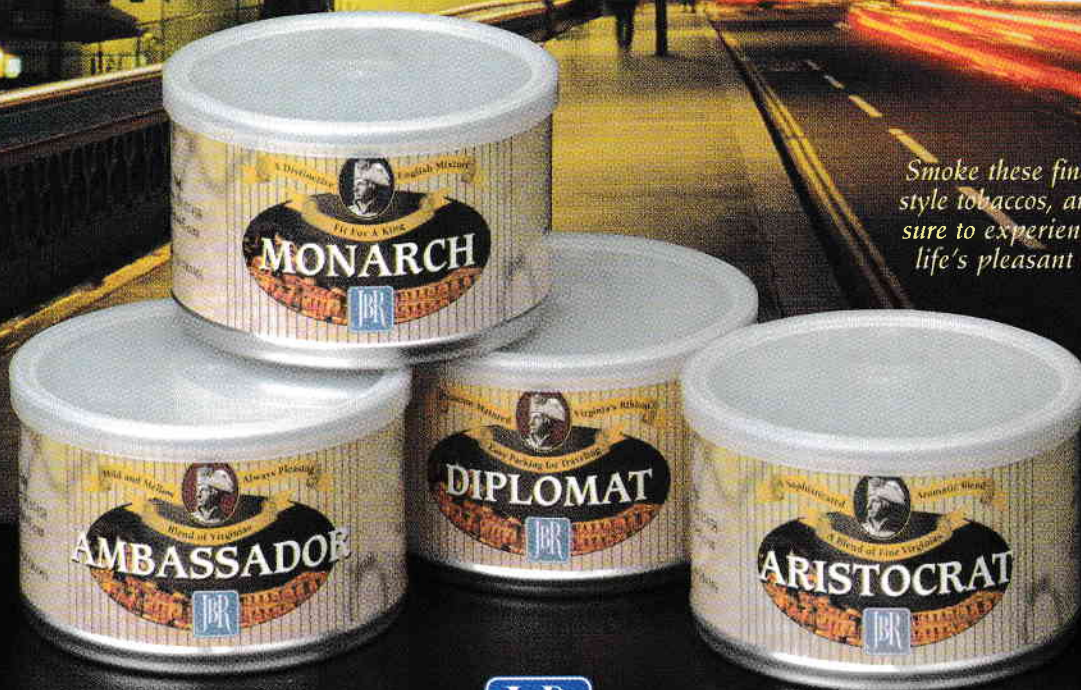


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TRIAL BY FIRE

by William Serad

A varied collection of things this issue, intrepid pipe comrades: the entire line of Peterson products, a series from Bjarne, a quartet worthy of note from James B. Russell, and two from Sasieni. As I have often written in columnar advice, surely something under consideration here is worth a trial puff, and I hope to lead you to it. The Peterson line I have tried before, but never with the seriousness worthy of a review, and it fared better this time with attention. I was unfamiliar with the Bjarne line, but pleased to make its acquaintance. And the Russell products all have their charms, so I bring them into your ken with confidence. I smoked Balkan Sobranie in my youth, so the Sasieni blends were of historical interest to me. As the Bard wrote, "Let him be damned who first cries 'Hold! Enough!'"

...

Peterson is well-known and respected the world over for its pipes, and given the number of Petersons I own, I respect the company quite a bit. It also has a line of cigars, which gains no additional respect from me, and this noteworthy series of tinned blends. They are quite unique in many aspects, and the reason I give them favor is that the blends, even the aromatics, have fine leaf and good tobacco flavor.

the unique mid-note that emerges about halfway through and stays until the end, a core of fine flavor that was delightful and probably from the flake added last. A fine mixture, Sweet Killarney is recommended to the appropriate audience of aromatic appreciators.



Sunset Breeze (aromatic)

Much more traditionally aromatic in character, which is to say common but not pedestrian, this consists of Virginia, Burley and Black Cavendish once again. The proportions are different from Sweet Killarney and the topping this time is Amaretto, not one of my favorites from the outset. Even so, this is respectable. It is cool, somewhat overflavored, and I wouldn't cross the street to get a free bowl. It can be pressed to harshness, and the bowl and my palate were occluded with aftereffects, the detritus of overzealous flavoring. There's not enough here to make me pick some up again, but there's no reason to toss the tin. The aroma is probably quite appealing to some, and while the flavor is reproduced elsewhere, it may do something special for you.



Irish Whiskey

Dark and rich like antique furniture, this is as stout and solid as a blackthorn walking stick. A blend of orange and mahogany Virginias, hence the weight from the heavy end of the Virginia spectrum, exceptional and smooth Burley from Thailand with fired Kentucky leaf, this is topped by a master's hand with just the right amount of Irish Whiskey. The tin aroma is as deep, dark and musky as the color, a virile masculine odor. The room

aroma begins to reveal the added spirits, which are not the least bit sweet, and leave the blend tobacco-y and a bit cigarlike. This is deep and thick, with only tendrils of highlights from the whiskey and not the leaf. It burns slowly, making it cool, and helping me hit that slow smolder that brings out the flavor easily. I found this to be quite unusual and very enjoyable. Recommended.



Sherlock Holmes

If you don't like genuine tobacco flavor, skip on. If you also don't like those strange Irish/English scented sorts of blends, also skip on.

This is a 19th-century recipe of orange and red leaf (presumably Virginia), Brazilian and Mysore (Indian) tobaccos, and an aromatic agent that seems related to Erinmore. It is mid-brown plus or minus 10 percent, and the flavor is good average tobacco plus or minus 10 percent. Sherlock Holmes keeps the bowl clean of visible funk and residue but the aromatic element stays an agent in place, so you might not want to test it in a Most Favored Pipe. This did not excite, but fell into the 'OK for a strange blend' category. If you like Erinmore and things of that ilk, this might seem like an Erinmore light, but not sweet and less flavored. However, Holmes would never smoke this.



Irish Oak

A blend for the "tobacco and no topping" lover, this is a complex blend of Cavendish, Orange Virginia from Zimbabwe, Burley from

Thailand, and Perique. It has been aged in oak sherry barrels, and has picked up a rounding of the components married to the



Sweet Killarney (aromatic)

A busy blend of Virginia, Burley, Maryland and Black Cavendish, topped with a cream caramel flavor and re-blended with

hand-rubbed Virginia flake, this has a glorious aroma both in the tin and in the room. The colors are medium to darker brown with some black, and the ash is also variegated, but the bowl is fairly clean despite the topping. This blend is nearly Teutonic in character, based on modern European tastes. It is cool throughout, and the topping is at that exact balance point one would hope for to let the leaf shine through the topping. My favorite part was



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FINE TOBACCOS

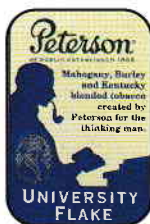
expected Perique stewed-fruit influence. While generally cool, every bowl had extremely inauspicious beginnings when summoned to begin by a match. Smelly in the tin, the flavor was a bit crude, smoky and unrefined at ignition. Fortunately, this did not last more than a moment. The farther down the bowl, the better this tastes, and a smoother character emerges with rapidity. By a third in, Irish Oak has become wonderful, full of flavor, and luscious. By the end, you want another bowl immediately. Who would have guessed, given the lowly beginnings? This is a mid-to large-bowl blend, loosely packed and gently puffed. Recommended.



Old Dublin (Scottish/English)

A classic blend I think of as Scottish in character, this is sure to delight. A hefty helping of Cyprian Latakia is augmented

with bright Virginias, Black Cavendish (making it Scottish rather than English or Balkan to me), and naturally sweet and fragrant Greek Basma, much to the joy of the palate. The color is dark brown to black, with little flash, and the Latakia part of the blackness is richly smoky and exceptionally fine. This came hydrated a bit too much in the tin for my tastes, and I dried it out a bit for best results. It was exceptionally flavorful, and is related by temperament and breeding to some of the Dunhill line, or even to Rattray's offerings. It is to be consumed slowly with fully conscious enjoyment for greatest benefit of the quality, science and art this type of blend embodies. Old Dublin is a classic example of a classic genre, and is highly recommended.



University Flake

A very unusual flake, it is mostly dark leaf. It is described as mahogany, Burley and Kentucky, and the texture would lead one to believe that it has been stoved or aged quite a while. It is kind of crumbly and rough, unlike typical Virginia flakes. The real surprise comes with the tin aroma, because it is redolent of sundry berries, perhaps rasp-

berry, and maybe chocolate; though this could be the leaf, because Burley will produce a chocolate effect in the tin. On lighting, the berries take a back seat to a big but not bruising flavor. This is not sweet in either the natural or unnatural sense, and the primary character is a broad earthiness that is strangely appealing. Occasionally, I got the impression of tonquin in the smoothly smoky clouds. I would recommend that you try this regardless of your tastes, since it cuts across a few genres, and it would certainly be one of those "love it or hate it" blends.

...

Like Peterson, Bjarne is perhaps also more familiar for pipes. These blends all have a little description from Bjarne Nielsen himself on the labels. They are typical Scandinavian-style blends, but none give that charming blast-furnace effect of raw sugar being included with the leaf so favored by the Northern Europeans, so they are all reasonably cool and sweet for the genre, and I won't belabor the point.



The Mild One (aromatic)

The Mild One is mild, and accurately described as full-flavored, too. It is composed of beautiful golden, orange and

red leaf, broadly short-cut, with specially seasoned Black Cavendish. The humectants are mercifully insubstantial, and the aromatic flavorings are Goldilocks just right. This might be confused with a thousand other blends like it, but please don't. The flavor is good and rich, and I would recommend it to the aromaphiles.



The Exclusive One (aromatic)

This is a typical Scandinavian blond. Composed entirely of naturally sweet Virginia leaf, it is additionally sweet-

ened in the Danish manner. But, surprise, the added sweetening does not occlude the fundamental taste of the pale to light brown leaf. It is done with discretion, and the aroma in the tin is just of tobacco, straight. It is a bit warm in the bowl, but



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pleasure to the aromatic fan. Recommended.



Diplomat (matured Virginia)

Wonderfully tangy and pungent in the tin, this explodes with cultured vigor with the match. Diplomat knows what to say without offense, and builds a relationship as the bowl burns down. Naturally sweet and fully matured, this rubbed-out flake is a real bell ringer to me. I am fond of flakes, generally more so as I get older, but this has won a place in my heart (and pouch). Highly recommended.



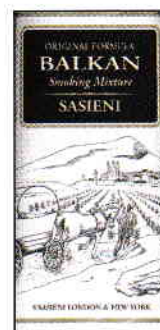
Monarch (English)

This has both Greek and Turkish orientals with a significant portion of Latakia. It is very dark with lots of black. One

might think that Monarch would fall into the Balkan camp, but the balance is such that it still tastes English, with none of the Balkan's typical acrid tang. This is much more elegant than I expected from the tin aroma and look of the blend. The Latakia fan will be pleased, as this skirts the edge of too much with aplomb, taking the Latakia sensors to their limit without damaging the equipment. This was quite delightful, and recommended for the Latakia lovers out there.

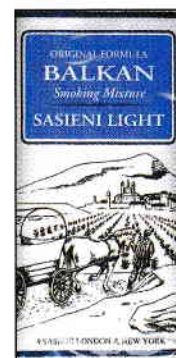
• • •

Balkan Sobranie was one of the regulars in my puffing rounds, and I was never without it as part of my repertory, especially in the winter when it always seemed to hit the right note. Over the years, I drifted away toward something from a Philadelphia tobacconist called Yaka Ova (people would keel over backwards from my fumes as I exited restaurants and even fellow pipers would ask what the heck I was smoking) and Sobranie drifted into extinction (so did that tobacconist). Sasieni took it up again, and we have the results of its receipt of the baton as Balkan Sasieni now.



Balkan Sasieni (Balkan)

This is so pungent with Macedonian leaf, it fairly assaults the olfactory systems with the first whiff from the pouch. The Macedonian is accompanied by the traditional big helping of Latakia, and Virginia leaf is the weak sister here, obsequiously approaching zero influence. This may sound disparaging, but I liked this very much, even though it is somehow different from my memories of Balkan Sobranie. Erasing memory from consideration, this is quite wonderful, with that enchanting, acrid aroma of the Orientals. It has that enchanting bitter edge to it, but it is not hot nor biting. The flavor is great and powerful, so I would not characterize this as an all-day blend. This is one of the few true Balkans on the market and I highly recommend it.



Balkan Sasieni Light (Aromatic)

Do not be deceived! This in no way is a Balkan, though the name might lead your expectations to a Balkan with lesser displays of Orientals or Latakia. This is a pale brown, red and gold blend of toasted plug-cut Burley, Virginia and fire-cured Black Cavendish. It is imbued with an aromatic agent in that strange way favored by the British, vanilla to be specific, formulated to give the top dressing a "lift." Beyond the top note, this has good tobacco flavor, and is nicely nutty, with the flavor pleasantly migrating to some degree. It gives a clean burn and the topping stays throughout. If your tongue is titillated by the distinctive, try it. I will also note that this is extremely attractive to my dog. He stole the pouch from my library no fewer than six times, making this the best of show for pooch pouches. I have no explanation, since his only other predilection seems to be for Cyprian Latakia.

P&T



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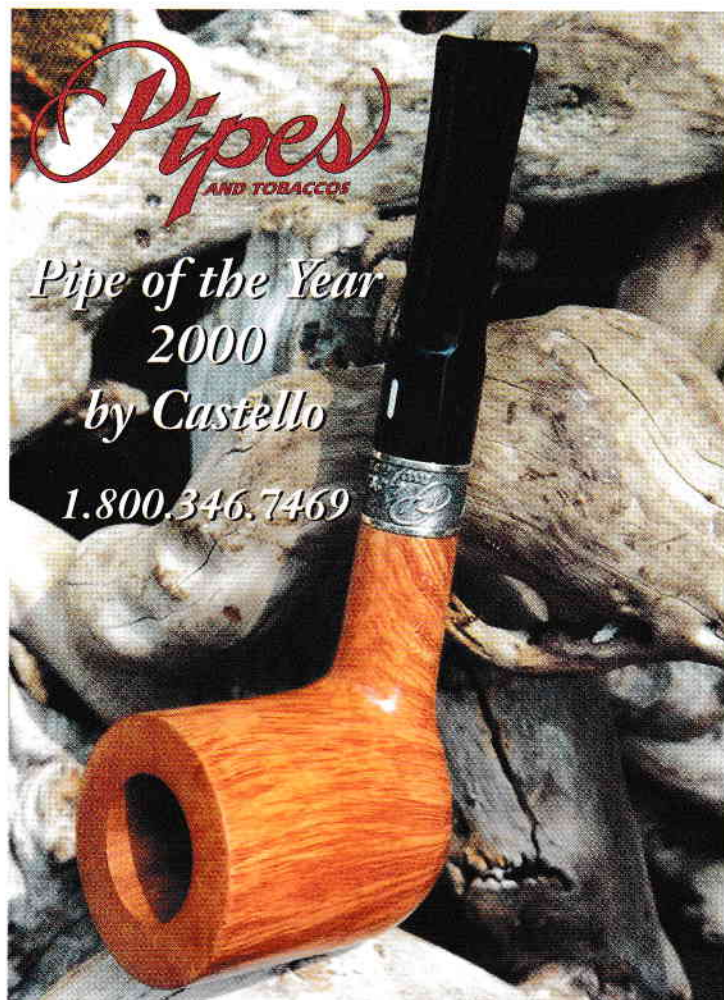
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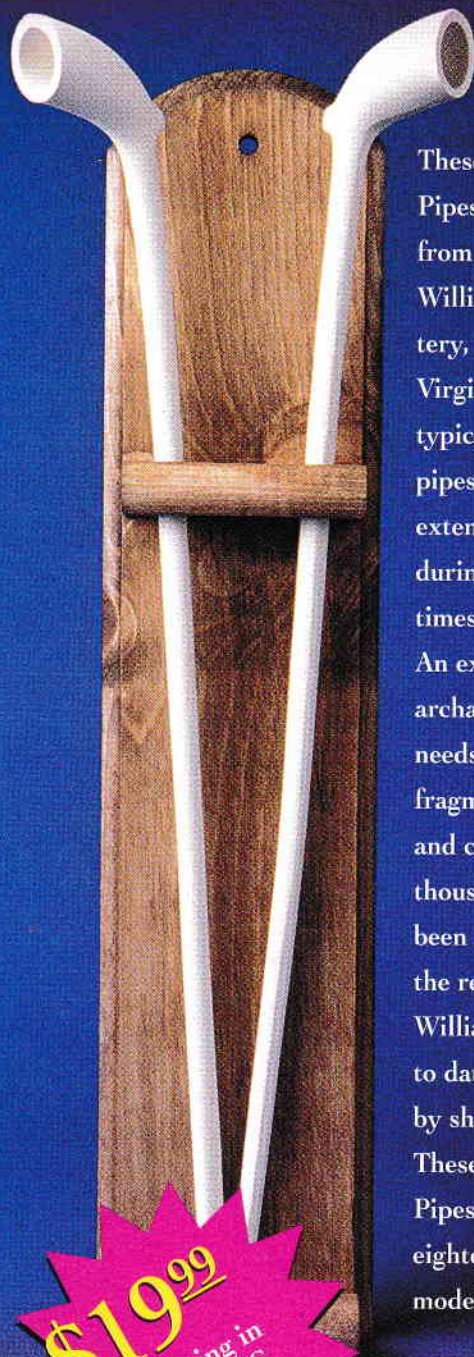


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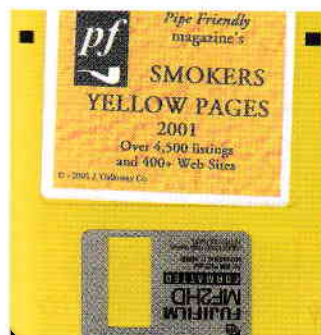
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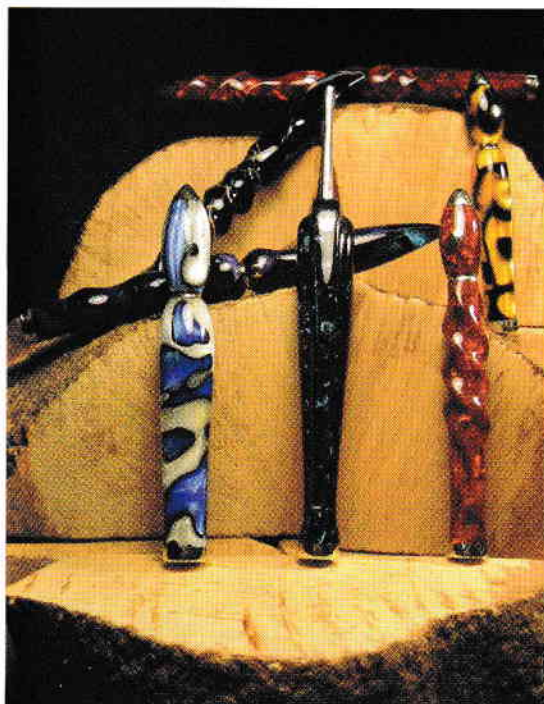


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Tampers You Can't Lose

by Paul Tatum



Many pipe smokers shy away from purchasing expensive pipe tampers because of a fear of losing them. The Magellan series of tampers, named after the man who could find just about anything, is guaranteed against loss. First up is the flagship tamper from the Magellan line: the Foundation. The Foundation Tamper is permanently located in Mocksville, North Carolina. You will never lose it, period. The brass tamping surface is five-eighths inch in diameter by 45 feet long. Bent twice at 90 degrees, the brass runs through the tamper's adjoining superstructure of brick, wood and concrete, eventually terminating 20 feet underground in solid bedrock. This tamper includes 140,000 square feet of climate-controlled tobacco cellaring space, wired for electricity, heat and central air. Don't let the outside appearance fool you—the interior is magnificent: vaulted ceilings, stained glass, crypts, towers, the works. Plumbing and fixtures are included, as are most major appliances. Also included with

this tamper is a 1.9-acre ashtray. Groundskeeper Mr. Moto may be willing to continue his employment, pending a separate contract.

The Foundation tamper is one of my earliest models, built in 1967 when I was two years old. It's a bit clunky and angular, not like the flowing tampers I make today, but it reflects my enduring passion for making quality tampers built to last a lifetime. Price: \$250,000.

Next is the Magellan pocket model. OK, let's be serious. We've all seen so-called table-model tampers and lighters, and let's face it, if we really tried to, we could get them into a pocket. So the term is not set in stone, but is more a guideline of how the article may be used.

The same applies for this pocket-model tamper. While, technically, I suppose you could make a pocket big enough to put it in, the real idea behind this is that it's a tamper made to take with you wherever you go. It's portable. Weighing 4,500 pounds, this tamper has heft. Welded to a frame and built with wheels and a motor, this tamper is ready to go anywhere. Although it is possible to lose this tamper, it's not likely. Disguised as a 1984 Chevy Pickup with faded paint, you're not likely to have it stolen if you leave it somewhere. This tamper is in my personal collection and is sold as an Estate Piece only. It has logged 280,000 miles of tamping. The tamping surface is five-eighths inches in diameter by 11.5 feet, bent once at 90 degrees and running the length of the tamper's frame. Also included is a handy dash lighter. Price: \$4,500 (plus tax, tags, title and freight). Roll of electrical tape on hood not included.



Finally, we have my personal favorite, the Outdoorsman. This tamper is 17 feet in length, tapering to five-eighths inch at the tamping base, with a retractable self-cleaning tool end. At 2,500 pounds, this tamper has some heft to it, but is light enough to be towed by most vehicles. Despite its weight, it floats! I guarantee that, unlike most tampers, if you drop this puppy in the water, it will float. I know it sounds amazing that a 2,500-pound tamper could float, but it has a lifetime guarantee to never sink. The secret process used in manufacturing this tamper provides it with hollow inner walls. This space is filled with 25 cubic feet of Styrofoam. Equipped with two swivel seats, this tamper is ultracomfortable.



The retractable tamper frame allows the smoker to dip the tamping surface into the water from time to time to clean it. A 40-hp Mercury motor is also included for those times when you spot a fisherman caught without a tamper. Just race to your fellow smoker's aid and use the retractable frame to tamp your brother's pipe for him. A trolling motor is also included with the tamper. Use of the trolling motor is not recommended while tamper is activated.

Price: \$9,000 (plus tax, tags, title and freight). So put your mind permanently at ease. With Magellan tampers, all worries about losing your tamper will be gone forever.

P&T

Modern Sasieni

I'd like to ask you about a pipe I just bought on eBay, a Sasieni 4 blue dot with the stem stamped "France." I thought they were all made in Italy. I thoroughly read the Sasieni story in a 1999 issue, but just can't figure out this one. Any help will be greatly appreciated.

*Jim Laurin
Cyberspace*

Steve Smith, who wrote the "Sasieni" article you mention, has provided the following answer: The name Sasieni is now owned by James B. Russell Inc., which contracts the pipes out to factories in both Italy and France. The pipes must be stamped with the country of manufacture in order to be legally sold in the United States. In any event, the pipe is a post-1986 nonfamily piece. The family-made pieces were all made in England.

Twain's Smoke

What kind of tobacco did author Mark Twain smoke? Is something like it available?

*Jim Fisher
Austin, Texas*

I have copies of receipts for tobacco that Twain bought while he was living in Hartford, Connecticut, that indicate purchases of corn cob pipes by the gross and a tobacco blend called Blackwell's Durham. This blend is also mentioned in Twain's notebooks, where he says it is better than anything available in Europe. Some of his writings indicate that he liked European pipe tobaccos fairly well, but that was only to support the point he was making in his essays. Twain's notebooks reflect a different opinion and clearly show that he did not like European tobacco, but often gave out his Blackwell's Durham to friends there so that they could smoke something of quality. I have been unable to discover precisely what ingredients comprised Blackwell's Durham, which has been unavailable for many years. But one source said that Havana leaf was one of the components, and I suspect it was a Virginia/Havana blend. I doubt there was any Latakia in it, because Twain mentions elsewhere in his notebooks that Latakia is a wretched-tasting tobacco.

I'm afraid I could not hazard a guess about any modern tobacco blend that might be similar, because so little concrete information is available about Blackwell's Durham and because no blend currently available in the United States contains Havana leaf.

Lighting Fuel

Having been very frustrated by the inconsistent performance of "performance" butane lighters, I recently took the small plunge and bought a Pipe Chimney Zippo (your Zippo article in a back issue helped).

What a difference! It lights every single time and no fussing with flame size! My question is this: Does the burning fuel adversely affect the flavor of my tobacco? It sure has a strong odor. If so, are there other fluids I can safely use that might be cleaner?

*Eric Lane
Augusta, Georgia*

If you have gotten some bad butane lighters in the past, I certainly understand your frustration. But there are some very good ones available, too. Perhaps the most reliable is the Corona Old Boy, distributed



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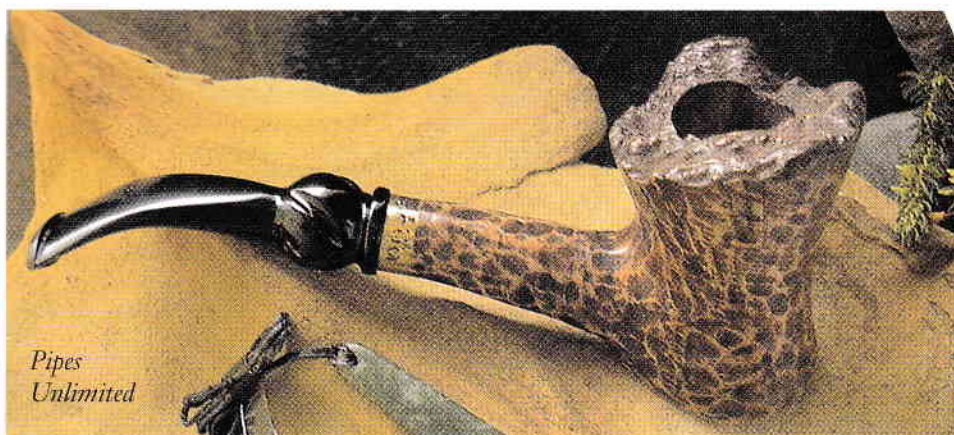
by Savinelli, a real workhorse of a pipe lighter and available in several attractive styles. But the Zippo is a reliable lighter as well, and less expensive. Only you can judge whether the fuel imparts an objectionable flavor, though. I would not recommend trying to find an alternate fuel; stay with the manufacturer's suggested product. However, many Zippo fans find that simply by letting the lighter burn for a few seconds before using it, the fuel flavor burns off and renders a very neutral light.

Lord of the Rings Pipes

After seeing the Lord of the Rings film, I am inspired. It was terrific to see a film in which pipe smoking exists. There were some very neat-looking pipes, and I'm wondering if any similar pipes might be available. Can you offer any possible sources for finding such pipes?

Doug Hazzlett
Chinitook, Minnesota

Churchwarden pipes are the basic shape, are reasonably priced and are available at most tobacco shops. Virtually every pipe company offers at least a few models in the churchwarden style. If you like clays, J.B. Russell Inc. distributes some that you may like; they are available at pipe shops everywhere. Jan Zeman of Pipes Unlimited, New Zealand, produces a Tolkien-inspired shape he calls the Gandorr; his pipes are available online by visiting <http://pipesunlimited.homestead.com/main.html>. Robert Vacher of Laughingmoon Pipes produces several pipes in this style; laughingmoonpipes@robertsmail.com; 719-275 Regina Rd., Janesville CA 96114. Tom Johnson of LUNA Pipe Co. produces perhaps the most accurate reproductions of the film's pipes. You may contact him at LUNA Pipes, 14110 81st Place N.E., Bothell, WA 98011; telephone: 425.814.9642.



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Arrowhead Pipe Club

This club sponsors such events as the Michigan Regional Pipe-Smoking Contest in Durand, Michigan. For further information, contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw St., Flint, MI 48502.

Atlanta Pipe Club

The Atlanta Pipe Club meets at 7 p.m. on the second Tuesday of each month at Royal Cigar Co., 2179 Briarcliff Road, Atlanta, Georgia, on the corner of Briarcliff and LaVista Rd. Call Joyce White at 404.329.0088 or e-mail Kelly Crow at kclcro@mindspring.com for additional information about the club or for directions.

Briar Squires Pipe Club

Formed in 1979, the club meets at 7:30 p.m. on the first Monday of each month at different locations in the Jacksonville, Florida, area. Annual pipe-smoking contests are held on the Sunday closest to St. Patrick's Day. For further information, contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32226, or Cy Jones at 904.739.8190.

Broad River Smokers' Conclave

The Broad River Smokers' Conclave meets on the second Thursday of each month. Meetings are held at Tobacco Road Smoke Shop in historic downtown Shelby, North Carolina. For information, contact Chris Tallent at 704.487.7868; e-mail brsc@wncnet.com; or see the club's Web site at www.wncnet.com/smokeit.

Capital Area Pipe Smokers (CAPS)

Based in Fairfax, Virginia, this long-established club meets on the third Wednesday of every other month, approximately every six weeks, and frequently hosts guest speakers at its meetings. CAPS will be holding its first pipe show on Saturday, July 13, 2002, at the Washington Dulles Holiday Inn, 1000 Sully Road, Dulles, VA 20166. Call the hotel for reservations at 703.471.7411 and mention the Washington Pipe Show for a special discount rate. Table cost is \$55 and admission is \$5. For more information concerning the Washington Pipe Show or other CAPS events, contact Randy Evans, (raccvans@outdr.net), David Silver (888.834.7140), or visit the Web site, http://Caps_pipe.tripod.com.

Central Oklahoma Pipe Enthusiasts (COPE)

COPE meets on the second Thursday of each month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Times may change. For further information, contact COPE, P.O. Box 7034, Moore, OK 73153; or e-mail jbaldeman@bix.com.

Chicagoland International Pipe and Tobacciana Show

The Chicagoland International Pipe and Tobacciana Show will be held April 20-21, 2002, at the Pheasant Run Resort located at 4051 East Main Street, St. Charles, IL 60174. Reservation telephone numbers: 800.999.3319 or 630.584.6300. Mention that you are with the Chicagoland International Pipe and Tobacciana Show group and receive the special rate.

Christopher Morley Pipe Club of Philadelphia

The Christopher Morley Pipe Club meets the third Wednesday of every month at 7 p.m. at Cuvée Notre Dame, 17th and Green Streets, Philadelphia, Pennsylvania. The Christopher Morley Pipe Club proudly announces its second annual pipe-smoking contest on Sunday, April 14 from noon to 5 p.m. at Finnegan's Wake Pub. For further information, contact Bob Page at 215.567.2972 or rpape@classicalguitarstore.com.

Dallas/Fort Worth Pipe Smokers Club

This club meets at 7:30 p.m. on the third Wednesday of every month at the Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Contact Ed Price, epr065@airmail.net.

Fresno Pipe Club

The Fresno Pipe Club meets on the third Sunday of each month at 6 p.m. at Hardwick's Briar Shoppe, Fresno, California. For more information, contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; telephone 209.228.1389; or e-mail dpitts@gte.net.

Goodfellows Pipe Club

If you live in Hawaii, or are just vacationing there, Goodfellows Pipe Club invites you to attend its meetings, held the second Thursday of each month from 6 to 9 p.m. at the Cigar Emporium, 98-1254 Kaahumanu Street, Units A-4 and A-5, Pearl City, HI 96782. For further information, contact Dale James Neff at 808.484.5757 or fax 808.484.5755.

Great Northern Pipe Club

Serving the Minneapolis/St. Paul area and surrounding communities, this club meets informally on the third Sunday of each month at 1:30 p.m., usually at the Maplewood Lanes, Lower Level, 1955 English Street, Maplewood, Minnesota. For additional information, contact Jon Werner at

info@greatnorthernpipeclub.org, or Tony Espeseth at 800.353.7378.

Greater Kansas City Pipe Club

The Greater Kansas City Pipe Club meets on the third Thursday of each month at Cigar & Tabac, 103 Metcalf Center in Overland Park, Kansas, at 8 p.m. The club also hosts an annual pipe show in the fall. For further information on either the show or the club, call Mark Wilson at 816.525.1137 or e-mail him at stoge2go@qni.com.

Hudson Valley (N.Y.) Pipe Club

Formed in 1997, the Hudson Valley Pipe Club meets the first Wednesday of every month at 6 p.m. at Copperfield's, Rt. 44, Millbrook, NY. Call Rob DiStasio at 914.533.6696 or e-mail him at robdistasio@mindspring.com.

Kentuckiana Pipe Smokers' Club

Meetings are held on the second Sunday of each month at different locations. The Kentuckiana Pipe Smokers' Club participates in more than 30 club contests throughout the year and will be hosting the 55th Annual World Pipe-Smoking Contest and Convention in 2003. For more information, contact Samantha Hubert, 1612 Hickory Grove Rd., Lawrenceburg, KY 40342; 502.839.3229; or check out the Web site, <http://iaspc.net/html/kps1.html>.

Knoxville Area Pipe Smokers (KAPS)

Meetings are held on the third Monday of each month at 6:30 p.m. The club has hosted speakers from the pipe and tobacco industries, and held pipe-smoking contests and swap meets. Because the meeting locations vary, contact the club's Web site, www.knoxareapipesmokers.org, or Randy Pedigo at 865.637.7565 or rpedito@usit.net.

Memphis Area Pipe Smokers (MAPS)

Meetings are held on the third Tuesday of every month at 7 p.m. in the cigar lounge at the Marriott Hotel, 2625 Thousand Oaks Blvd. (near I-240 and Perkins Rd.). For additional information, e-mail Bob at info@pipeclub.org, or visit the club's Web page at www.pipeclub.org. Plans will soon be announced for the MAPS inaugural pipe show on May 4, 2002.

Milwaukee Area Pipe Society

The Milwaukee Area Pipe Society meets at 7 p.m. on the third Thursday of each month at Jack's Tobacco and M.C.S., 13640 W. Capitol Drive, Brookfield, Wisconsin. For information, contact Joe Harb, 262.783.7473, perique@execpc.com, or visit the Web site at www.execpc.com/~perique. MAPS will host its second annual pipe show and swap on Saturday, July 27, 2002, at Pistol Petes Neighborhood Grill, 16755 Lisbon Rd., Brookfield, WI 53005. For complete information, contact the Milwaukee Area Pipe Society, Bob Schrap, Show Chairman, P.O. Box 174, Elm Grove, WI 52122-0174; phone: 414.771.6472; e-mail: rschrap@aol.com.

Mt. Town Society of Kapnismologists

Meetings are held the first and third Thursday of each month at 7 p.m. at the Smokers Club, 100 S. Mission Street, Mt. Pleasant, MI 48858. For addi-

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tional information, contact Kat Gartner at 517.775.8536 or e-mail gart@sensible-net.

Murfreesboro Pipe and Tobacco Club

Meetings are held the second Monday of each month in the banquet room at Puffing Billy's Restaurant on Broad Street in Murfreesboro, Tennessee, at 6:30 p.m.

NASPC 2002 Pipe Show

The North American Society of Pipe Collectors will host its annual pipe show and swap meet on Saturday, Aug. 24 from 9 a.m. to 5 p.m. at Columbus, Ohio's Ramada Plaza Hotel. The NASPC pipe show and swap meet will feature an hourly fundraising raffle for dozens of great prizes. Be sure to mention the NASPC Pipe Show when reserving a room at the Ramada Plaza Hotel, 4900 Sinclair Rd., Columbus, OH 43229; phone: 614.846.0300. For more information, contact Bill Unger, P.O. Box 9642, Columbus, OH 43209, or by phone at 614.252.2904; or by e-mail at bill@naspc.org.

Nashville Area Pipe Smokers (NAPS)

Meetings are held on the second Tuesday of each month at 6:30 p.m. at the Sherlock Holmes Pub located at 2206 Elliston Place. For additional information, contact NAPS President Chuck Horvath at 615.790.9582 or e-mail chuck.horvath@us.army.mil.

New York Pipe Club

The New York Pipe Club meets on the first Tuesday of the month, generally at Runyon's, on Second Avenue near 49th Street, at 6 p.m. Anyone wishing up-to-date meeting information may phone Sailor-man Jack at 212.288.3832 on the day of a meeting. The New York Pipe Club will also present three pipe shows in 2002. The 10th Annual Pipe Convention will be held March 8-9; the 3rd National Annual Pipe Convention will be held May 31-June 1; and the 7th Annual International Pipe Swap will be held Aug. 30-31. Each event will be held at the Ramada Hotel Newark International Airport. Call 800.223.8285 or 973.824.4000 for hotel reservations and be sure to mention the pipe show for a discount.

Nordic Smokers' Guild

For additional information, contact President Leif Slot, Florsgade 7, 3 th, DK-2200 Copenhagen N or e-mail him at k@n-t.dk.

Northeast Arkansas Pipe Puffers

The Pipe Puffers meet on the second Saturday of each month at 10 a.m. and the fourth Tuesday of each month at 6 p.m. at the Tobacco Plus Store in the Midway Plaza in Highland, Arkansas. The Northeast Arkansas Pipe Puffers will also be hosting the 54th annual convention of the International Association of Pipe Smokers Clubs on Oct. 25 and Oct. 26. The IAPSC convention will feature a world-champion pipe-smoking contest and pipe show. For more information, contact Dick Alexander, Northeast Arkansas Pipe Puffers, 32 Alma Lane, Hardy, AR 72542-9487; call 870.856.4100 or 870.856.4433; e-mail dalexander@arkansasastobacplus.com or visit www.arkansasastobacplus.com.

Northern California Pipe Show

The 4th Semi-Annual Northern California Pipe

Show will take place on Saturday, June 8, 2002, from 11 a.m. to 6 p.m. in the training room of the Clarklift Team Power forklift dealership at 8111 Fruitridge Rd., Sacramento. The show is co-sponsored by the Sacramento Pipe Collectors' Assembly and the Fresno and Peninsula pipe clubs. Tables are available for rent for anyone wishing to display, sell, buy or trade pipe smoking-related articles and admission is free. For more information, contact Gary Malmberg at 916.929.8965 or gmalmberg@earthlink.net or Mike Edborg at 559.298.4325 or mikepipes@aol.com.

Pipe Club de France

For additional information, contact President Alain Letulier, 38 rue du Chevalier de la Barre, F59175 Templemars; e-mail: alainletulier@compuserve.com.

Pocono Inter-Mountain Pipe Enclave (PIPE)

PIPE meets every Tuesday night at El Humidor, the premier smoke shop in Wilkes-Barre, Pa. The meetings start at 6 p.m. and last until 9 p.m. All meetings are primarily social, but club business is discussed on the first Tuesday of every month, and the last Tuesday is reserved for guest speakers, pipemakers, group tobacco tastings and other club-related events. For more information, contact Joshua Rosenblatt by e-mail at joshua@rosenblatt.com, or by phone at 570.403.6160; check out PIPE's Web site, www.pocono-pipe.org; or contact El Humidor at 570.822.3544; Web site: www.elhumidor.com.

Raleigh Pipe Show

Triangle Area Pipe Smokers (TAPS) proudly announces the Raleigh Pipe Show for March 16, 2002. The show, being held from 9 a.m. to 5 p.m., will be located at the Jim Holshouser Building at the North Carolina State Fairgrounds. For reservations, call the Ramada Inn, 1520 Blue Ridge Rd., 919.832.4100. For more information, contact Jim Swindell at 919.380.0780.

Sacramento Pipe Collector's Assembly (SPCA)

Meets monthly, usually on the third Thursday at 6 p.m. Informal meetings take place in downtown Sacramento, California, at 1325 O Street #1. For more information and to confirm meeting times, contact Gary Malmberg, 916.442.6027 or 916.929.8965.

Seattle Pipe Club

This club meets on the second Wednesday of each month from 7 to 9 p.m. at the Issaquah Tinderbox (club room), exit I-90, Pickering Place, 1810-12th Ave. NW, #C2. For additional information, visit the Seattle Pipe Club's site on Yahoo or contact Ron Butler at erenterprise@unidial.com, 253.927.3672; Matt Guss at matt@reallysmart.com, 206.903.6542; Nathan Reasoner at 800.647.7833; or visit our Web site at www.seattlepipeclub.org.

Sherlock Holmes Pipe Club of Boston

Meets the second Wednesday of every month at the Holiday Inn, Mansfield, Massachusetts. For further information, contact Mark Maxfield, barley_sbpc@yahoo.com, or Don Powers, 781.449.0380.

Tri-State Pipe and Tobacco Club/Show

The TSPTC is a Fort Wayne, Indiana-based club that holds monthly meetings. TSPTC also announces

its third annual pipe show at Don Hall's Guesthouse in Fort Wayne on Feb. 9, 2002. Check out the Web site, www.tsptc.org, or contact Larry A. Rathburn at 219.672.8802 or rathpipe@aol.com for more information concerning the TSPTC or the pipe show.

Tucson Pipe Show

Tucson, Arizona's Old Pueblo Pipe Club will be hosting its second pipe show from 9 a.m. to 5 p.m. on Saturday, June 22, 2002 at the Best Western Inn, Tucson Catalina Foothills, 6201 N. Oracle Rd. Tucson, Arizona. Call the hotel for reservations at 888.788.2766. The show will feature a hospitality gathering on Friday night, June 21, and after-show dinner on Saturday night with guest speaker Peter Stokkebye. For more information, contact Jack Tompkins, phone: 520.459.4317; e-mail: tompkins2@mindspring.com; or check the club's Web site: www.jack-tompkins.com/Pipes/OPPC.

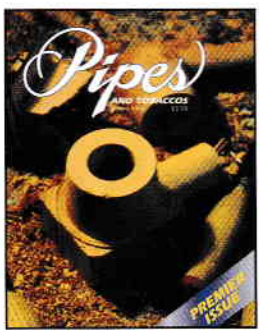
Waco Pipe Club

This club meets on the last Tuesday of each month at 7 p.m. at the Texas Sports Hall of Fame Museum, 1108 S. University Parks Drive in Waco, Texas. For additional information, contact Steve Fallon at 254.754.3258.

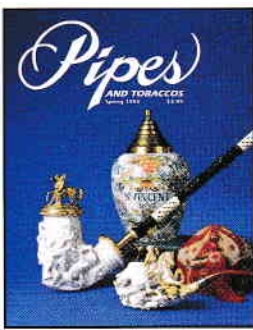
We apologize that space limitations have made it impossible to list every club and event in our database. For a complete list of clubs and events, check out our Web site at www.pt-magazine.com. We ask that everyone who would like to have their club or event listed in future issues submit a fresh copy of the information including club name, meeting place and time and contact information to Clubs and Events, *Pipes and tobaccos* magazine, 5808 Faringdon Place, Raleigh, NC 27609; or e-mail sross@speccomm.com.

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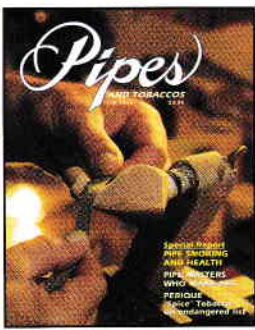
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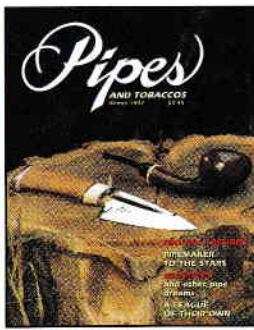
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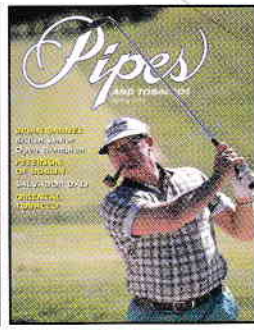
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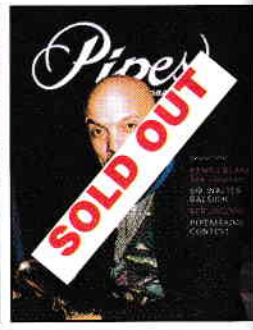
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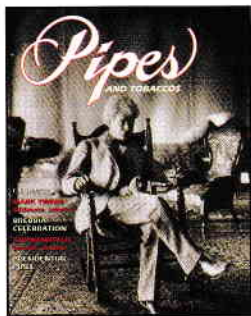
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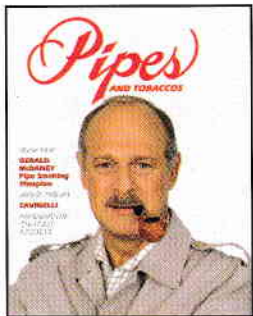
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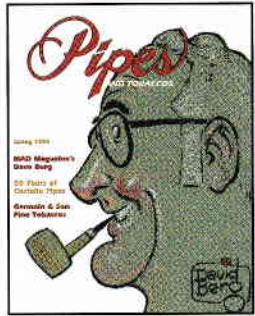
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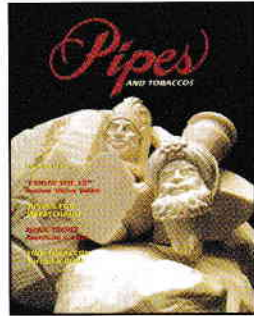
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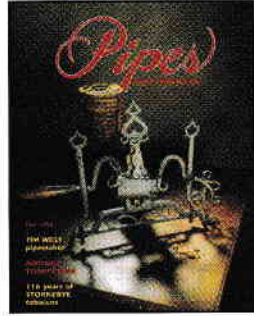
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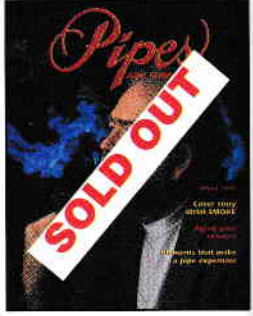
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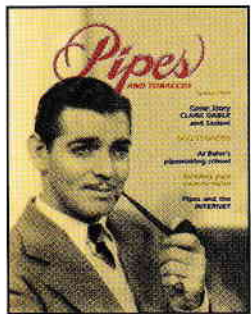
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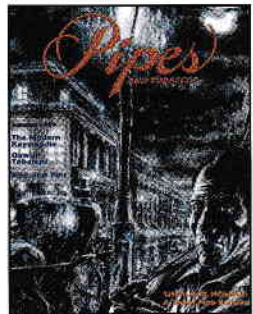
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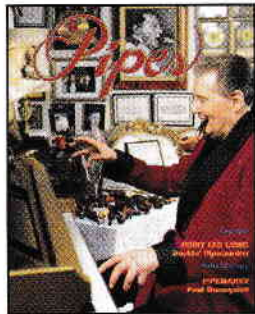
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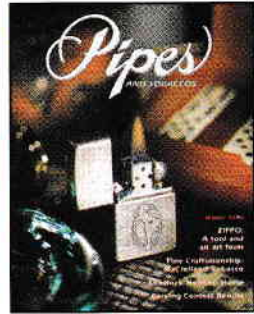
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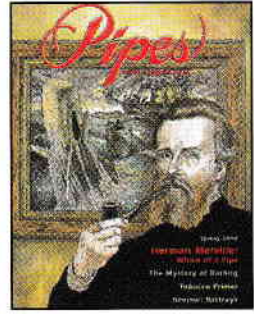
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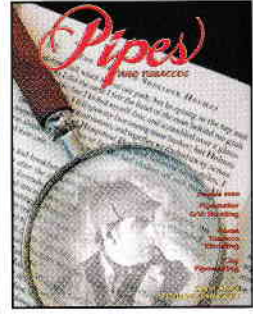
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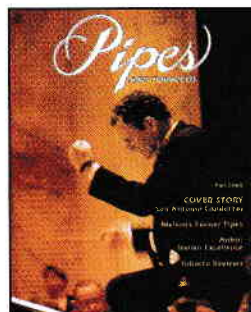
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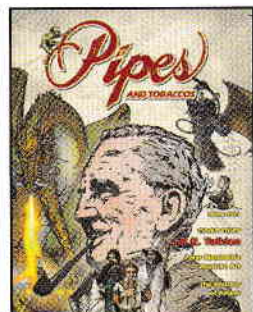
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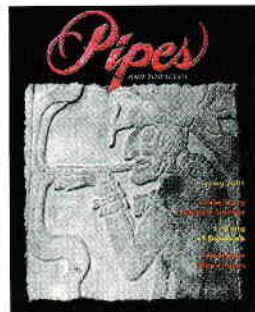
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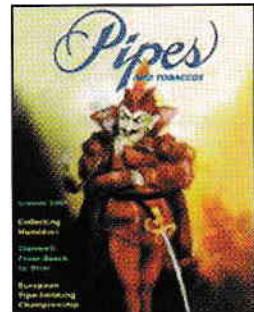
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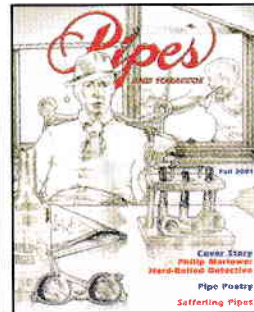
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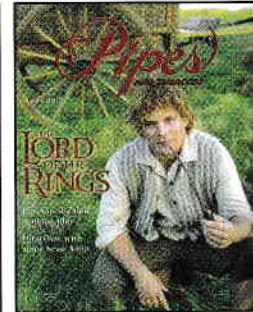
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- Ye Olde Pipe- 2017 E. Camelback Road, Phoenix, AZ 85016, 602-955-7740

CALIFORNIA

- Gus' Smoke Shop- 13420 Ventura Blvd, Sherman Oaks, CA 91423, 818-789-1401
- Palm Desert Tobacco - 73-580 El Paseo, Palm Desert, CA 92260, 760-340-1954
- Sherlock's Haven- 275 Battery Street, San Francisco, CA 94111, 415-362-1405

COLORADO

- Edward's Tobacco- 3439 S. Broadway, Englewood, CO 80110, 888-781-7662

D.C.

- Georgetown Tobacco- 3144 M Street N.W., Washington, DC 20007, 800-345-1459
- W. Curtis Draper- 640 14th Street N.W., Washington, DC 20005, 800-572-2382

FLORIDA

- The Pipe Den- 1426 20th Street, Vero Beach, FL 32960, 561-569-1154

GEORGIA

- The Tinder Box- 3393 Peachtree Rd. N.E., Atlanta, GA 30326, 404-231-9853

ILLINOIS

- Iwan Ries Co.- 19 S. Wabash Ave., Chicago, IL 60603, 800-621-1457

MASSACHUSETTS

- L. J. Peretti- 2 1/2 Park Square, Boston, MA 02116, 617-482-0218

NEW YORK

- Barclay-Rex- 75 Broad St., New York, NY 10038, 212-962-3355
- De La Concha- 1390 Ave. of the Americas, New York, NY 10019, 212-757-3167

OHIO

- Barclay Pipe- 1677 W. Lane Ave., Columbus, OH 43221, 614-486-4243
- The Tinder Box- 5043 Tuttle Crossing Blvd., Dublin, OH 43017, 614-761-3120

PENNSYLVANIA

- Holt's Cigar Co.- 1522 Walnut St., Philadelphia, PA 19102, 800-523-1641

SOUTH CAROLINA

- Town Center Tobacco- 1336 Theater Drive, Mt. Pleasant, SC 29464, 843-216-0373

TENNESSEE

- Laudisi Enterprises -toll-free 888-366-0345

TEXAS

- Antique Pipe Shop- 6366 Richmond Ave., Houston, TX 77057, 800-925-2442
- The Briar Shoppe- 2412 Times Blvd., Houston, TX 77005, 713-529-6347

VIRGINIA

- Old Virginia Tobacco Co.- 2745 Metro Plaza, Dale City, VA 22192, 800-999-OVTC
- Pipe Collectors Club of America - 1-703-878-7655

ROME, ITALY

- Becker & Musico - Via San Vincenzo, 29, 00187 Rome, Italy, 39-06-678-5435

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